PANCHASTAVI

(A pentad of devotional hymns to Super-Energy)

WITH

Foreword and English Translation

BY

Gopi Krishna

&

Introduction and explanatory notes

BY

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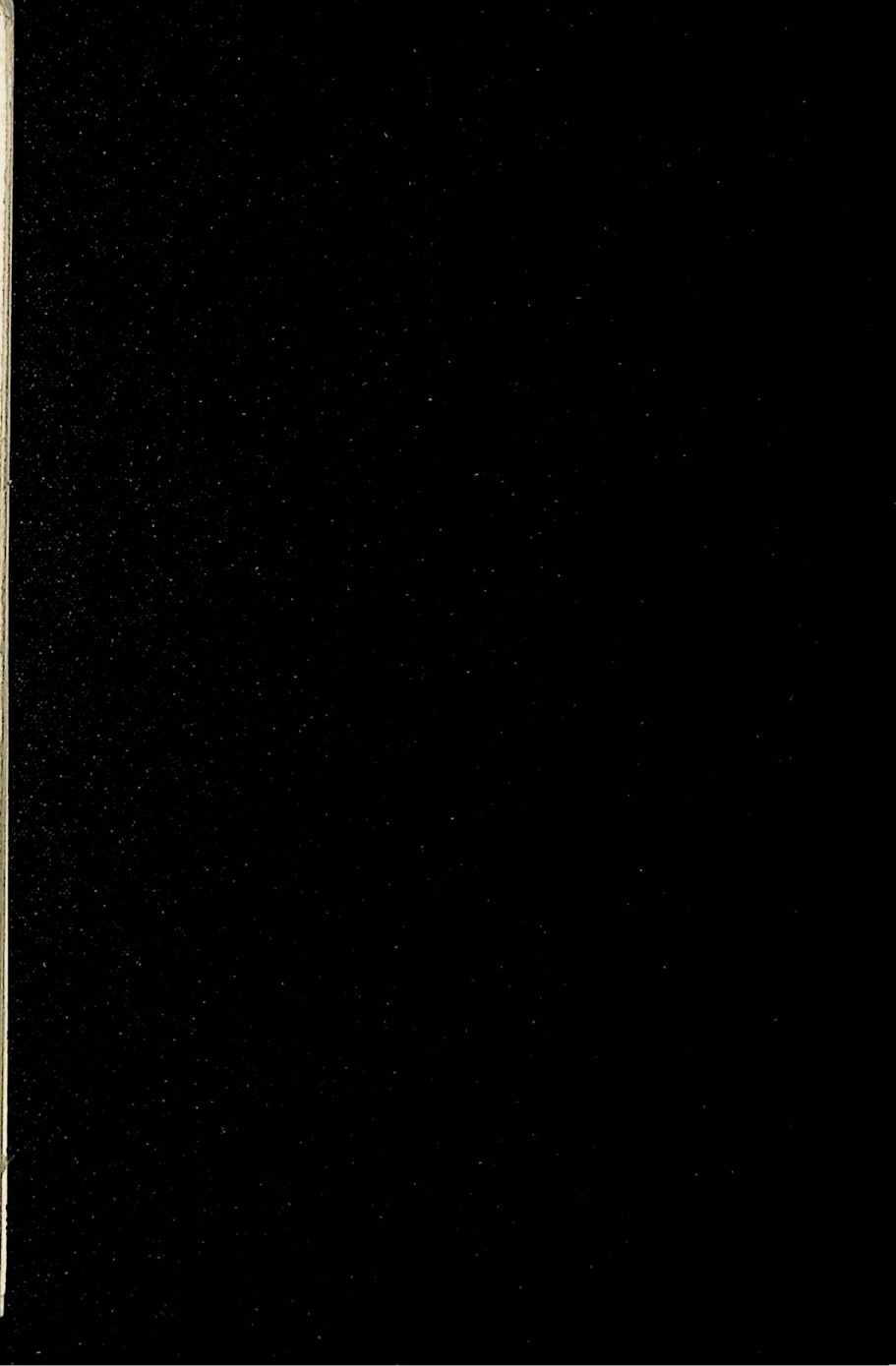
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N. B.

With my respects to
Dr. N. N. Raina.
[signature]
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FOREWORD !!!

Like a priceless gem, lying hidden in the cavernous interior of a mountain, Panchastavi, a peerless hymn of praise addressed to Kundalini, has lain shielded from the eyes of the world by the snow-capped high mountain peaks that surround the beautiful vale of Kashmir, once said to be a lake known by the charming name of Sati-Sar. Except for one out of the five Cantos, which comprise the whole book, practically nothing is known about this superb composition, obviously of a Kashmiri poet, to the erudite scholars in other parts of the country.

How such a rare book could remain unknown and unappreciated beyond the confines of the valley, for a period of over one thousand years, presents a mystery for which we have no explanation at present. Convulsive political upheavals and the barbarous oppression, through which the Brahmins of Kashmir passed for centuries, combined with the difficulties of communication and the isolated position of the valley, must have contributed a large share in relegating the work to the oblivion in which we find it at present. This is not true of Panchastavi alone. There are other matchless gems of literature relating to Shaiva doctrines, peculiar to Kashmir, and excellent Sufi compositions which

still await translation into a world-language to contribute their share to the literary treasures shared in common by all mankiud.

The only other work in the whole gamut of Shakti Shastra in India comparable to Panchastavi, is the famous work, known as Saundaraya Lahari, ascribed by some scholars to the far-famed mystic-philosopher, Shankaryacharya who, it is said, flourished in the 8th century A.D. The issue of authorship of the said work has not been finally settled yet and the position is contested by other writers. Saundarya Lahari is divided into two parts. The first part, known as Ananda Lahari, or the Wave of Bliss, consists of 41 verses and the second, which is of 62 verses, is known as Saundarya Lahari proper, meaning the Wave of Beauty. The two together make a total of 103 shlokas. There is conflict of views about the number of verses also The esteem and the importance in which this book has been held can be readily assessed from the fact that no less than thirtysix well-known commentaries have been written on it, and almost every syllable has been made the theme of lengthy discussions by the learned commentators.

The commentaries, though not radically different from one another, often present divergent views and theories and attempt diverse interpretations of the hymns in—keeping with them. Shankaracharya is said to have based Ananda Lahari on another famous work

Saubhagyodaya, ascribedto the Guru of his Guru, known by the name of Gaudapada. It is, in fact, considered to be only an extension of the latter. This little detail has been given to show the close kinship between the philosophy of Vedanta, as expounded by Shankara, and Shri Vidya or the doctrine of Cosmic Energy which forms the basis of the Tantric tradition.

There are striking similarities between Panchastavi and Saundarya Lahari. Some of the views expressed are identical and even the expression is, at places, somewhat similar. The wealth of knowledge and the depth of observation displayed, combined with the beauty of poetic expression and the use of appropriate words and phrases, is so remarkable that it is no wonder that the authorship of Saundarya Lahari, at least, has been attributed to Lord Shiva Himself, and Shankaracharya is said to have been only the Mantra-drashta or Rishi, which means the work was revealed to him.

The same revelational origin can be ascribed to Panchastavi also. Its authorship is shrouded in mystery, but there can be no doubt that it is inspired composition of a Yogi who had reached the highest stage of realization. The work has been cited as a source-book by several eminent scholars of Kashmir, but the name of the author has always remained undisclosed. Without revealing his identity the author has referred to

himself in very humble terms in some of the verses and in one definitely acknowledged his unrepayable debt to the Goddess for all the blessings of this world that had enriched his life.

The cases of successful termination of the practice of yoga, resulting in the paranormal activity of the brain, have been extremely rare. They are extremely rare at this time also. This is the reason why in India, based on tradition, the illuminati have always been held in such high esteem. This is also the reason why the inspired utterances of the illumined sages of our country, whatever the place of their birth and whatever the language in which they wrote, such as the Ramayana of Sant Tulsi Das or the Adi Granth of Guru Nanak, the Vakyas of Lalleshwari, or the songs of Bullay Shah, have been guarded from corruption and preserved from loss like most precious treasures right from the Vedic times to this day. Panchastavi belongs to the same category of inspired compositions, more concerned with the energy-systems of the body that lead to transcendental experience. The same care has been lavished to save from corruption the revealed compositions of other faiths and climes.

An explosion is slowly building up in the domain of science. This might not be noticeable to the casual eye but to the observant the signs are unmistakable. The whole

lofty edifice of modern science is built on a material concept of the universe. For it matter is real and its basic laws inviolate. It often interprets mind in terms of the brain. Hardly any orthodox scientist is prepared to admit that the extremely complex machanism of the brain is but an instrument in the hand of the spirit to manifest itself as embodied life on earth or that there are super-mundane intelligent energies in the universe. The acceptance of this fact by the world of science would cause a revolution in the life and thought of mankind that is impossible to imagine at present. It is in anticipation of this on-coming upheaval that I am layiug so great stress on the need for a scientific study of the phenomenon of Kundalini.

The first harvest of this investigation would be that the confusion prevailing at present about what is not mystical or transcendental experience would come to and end. This in itself would be a signal achievement and provide guide-lines for millions who have wrong and confused ideas about yoga and enlightenment. But for many years to come the investigators of the phencmena of religion will have to depend on the existing literature on the subject, especially the inspired compositions of the illuminati of old rather than the writings of modern authors, for the preliminary data needed for the research. Panchastavi can prove a virtual mine of information for this study and show the extent

of knowledge available in the past about the hidden energy-systems in the human body and the sublime experience to which they can lead. This experience has always displayed certain common characteristics among all those who had it, which shows that it can be the evolutionary goal of all mankind. This one, single fact should be sufficient to indicate the colossal importance of the ancient time-honoured treatises on the subject for modern science.

The work of translation of a book into a foreign language normally presents some difficulties. This was even more the case with Panchastavi, as there are few initiates of the discipline now. There is no anterior English translation or commentary from which help could have been taken as is the case with Saundarya Lahari. The nomenclature used for certain yogic conditions and peculiar inner states is now more than one thousand years old. But since the oral tradition from the teacher to the disciple has come down unaltered almost to the recent times, and the daily recitation of the verses, as a religious duty, continues to this day, the translation of obscure passages and special terms became possible for this reason. The existing Hindi translation of Panchastavi, published by the Rama Ashram, Fateh Kadal, Srinagar, proved of great help in the preparation of the English translation. I take this opportunity to thank the members of said Ashram and particularly Shri Kashi Nath who took keen interest in the

preparation of the present translation.

But for the labour of love devoted unstintingly by many of my friends this work could never have seen the light of day. In particular I must acknowledge with gratitude the help rendered by Shri K. N. Koul of S. S. Samiti, of the late lamented Sham Lal Wali, Shri Sham Sunder Jatu, Shri Amar Nath Ugra, whose help was invaluable in the first translation of the verses, Prof. P. N. Qazi and Shri J. N. Ganhar for the English rendering which entailed a great effort, the latter also for his revision, Prof. K. N. Dhar for his scrutiny of the text and translation, for the footnotes and also for the scholarly Introduction.

Thanks are also due to Kumari Nancy Zadoo for caligraphic writing of the text and to Shri S. N. Razdan for his constant attention to the work at the various stages, to Shri Sudharshan Kaul for his help in reading the proofs, to Shri Niranjan Nath Dangroo and Janki Nath Daftari of S. S. Samiti, to Shri K. N. Kaul and Shri Jia Lal Nagari of Shri Chakreshwar Sanstha for their help in various directions. I must also thank the staff of the Aparna Press for the special care they devoted to this work.

The translation does not claim to be free of error or final. No translation can. It is a first imperfect attempt to present Panchastavi in a world language. to draw

the attention of scholars and lovers of Indian Culture to the gems of thought still lying hidden in the store-house of untranslated Sanskrit Compositions of the literati and illuminati of Kashmir.

Gopi Krishna.

PANCHASTAVI

INTRODUCTION

The compound-word 'Panchastavi'[1] in the ordinary sense connotes a collection of devotional hymns divided into five chapters.

I. Prologue

The very first verse of the first chapter makes it clear that this panegyric is essentially meant for the 'Rainbow-hued' Divine Energy which expresses itself in the form of Speech and Resplendence. The whole gamut of Alphabet has its origin from this Transcendent Energy and so to speak, it is the progenitor of all sound and sense. It is the eternal Source of Super-knowledge (परा विद्या), Bliss (आनन्द) and even this whole cosmic creation This 'Super-marvel' Maha-Maya (महा-माया) creates and annihilates this world of sound and sense by the triple attribute of desire (इच्छा), perception (ज्ञान) and action (क्रिया).

It is to be remembered that this poetic work is essentially an allegory in which the mental experience of Supreme Consciousness (परा संवित) has been clothed in the flesh and blood of words for the understanding of those who have not the experience. The poet has

1. पंचानां स्तवानां समाहारा— *A collection of five pa*[*negy*]*rics or eulogiums.*

very candidly referred to this approach in the sixth verse of the fifth chapter. So the 'Benign Motherhood' of that 'Primeval Energy' (आदि शक्ति) has become the focul point of expression throughout the pages of this devotional composition.

II. Title of the composition

But this word five (पञ्च) pancha or the original panchan (पञ्चन्) has many other shades of meaning, moreso, with the Shaiva Philosophers, which naturally must have weighed with the poet in giving a name to his composition. So, it will not be out of place here to allude briefly to these shades of meaning in the number five to understand better the consideration that might have prevailed with the poet in choosing the name.

In 'Tantra[1] Sadbhava'—a Shaivistic treatise —the Divine Energy has been described as five-fold, Panch-mantra gata (पंच मंत्र गता) Panch-vidha (पंच विधा). Herein clear reference has been made to the five modes of reciting a Mantra or an incantation with syllabic instants (Kala कला). These are Ishana (ईशान) with five instants, Tatpurushah (तत्पुरुष:) with four, Aghora (अघोर:) with eight, Vamadeva (वामदेव:) with thirteen and Sadyojata (सद्योजात:) also with eight respectively, making a total of thirty eight, which works out to be the exact number of Consonants in the Sanskrit Alphabet (अस्वरा).

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1. Quoted by Kshemraja in his commentary on Shaiva Sutra, page 45.

The School of Recognition (प्रत्यभिज्ञा),[1] in the Shaiva Lore takes five as the synonym of five duties (पंच कृत्यानि) which are Abhasan (आभासन) appearance, Rakti (रक्ति) attachment, Vimarshan (विमर्शन) scrutiny, Bija (बीज) source and Avasthapanam (अवस्थापनं) establishing. These five duties or the stages of perception are also an inextricable part of articulating an incantation (जपविधि:) Jap-vidhi; hence the reference to Mantrodharah (मंत्रोद्धार:) delivering an incantation is not without purpose in Panchastavi.

This pentad of devotional poems is essentially a treatise on Para - vidya, i. e. Super knowledge, as conceived by the Shaivas. Naturally to spell out its contrast with the nescience or ignorance (अविद्या), the poet must have had its five-fold division in his mind. This ignorance comprises tamah (तम:) error, mohah (मोह:) illusion, maha - mohah (महामोह:) obduration, tamisrah (तमिस्र:) fallacy, and andhah (अन्ध:),[2] mental darkness. This five-fold barrier of ignorance (avidya) is to be crossed before Super-knowledge can dawn. This knowledge is also called Shuddha Vidya (शुद्ध विद्या) or sad-vidya (सद्विद्या) by the Shaivas, which can be attained by adopting the course prescribed in Shuddhadhvan (शुद्धाध्वन) the Pure Path.[3]

The Shaivas also believe that the Purusha

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1. *Pratyabhijna Hredya—Sutra X*
2. *Vishnu Purana*
3. *Abhinava Gupta in Tantra Loka-VI-56.*

(पुरुष:), the limited individual self, has five envelopments (कञ्चुक) of Niyati (नियति) confinement, Kalah (काल:) experience of changes in time, Ragah (राग:) attachment, Vidya (विद्या) limited knowledge, and Kala (कला) limited authorship. The cumulative effect of these envelopments produces Maya (illusion) and this can be removed completely by Shuddh Vidya (शुद्ध विद्या) i. e. pure knowledge, alluded to above. Actually Maya (माया) (Illusion) is the name given to that condition of mind in which the identity between Shiva and Shakti or, in other words, between the conscious observer and the phenomenal world is not recognized. So the poet invokes the 'Immanent Mother' (सकल जननी) Sakala Janani, to emancipate all the living beings from this 'Knot of Maya'.

As a corollary to this, having overcome Maya (Illusion) the experiencer has to traverse five stages of Sad-Vidya (सद् विद्या) which are assimilative consciousness, ऐश्वरय: (Aishvaryah), all pervasive conscious self, सदाक्ष: (Sadakhya), objective conscious self, शक्ति तत्व: (Shakti tattva) predicative manifestation, and शिव तत्व: (Shiva Tattva) subjective conscious - self, so as to identify himself with the Parama - Shiva (Supreme Conscious-self), the acme of Shaiva realization.[1] The author of Panchastavi has referred to these in very unambiguous terms also.

Another shade of meaning inherent in number five (पंच) can be indicative of the

1. *Tantra Loka—VI-48.*

body made up of five elements (पंच महाभूत or पंच तत्व) namely Prithvi (पृथ्वी) solidity, Apas (आपस) Liquidity, Agni, (अग्नि:) (combustibilty), Vayu वायु (Aeriality) and Akash आकाश (ethereality). The recitation of a Mantra is definitely a mental drill with a physiological basis; so, the body—the very first instrument for accomplishing Dharma[1]—is an inseparable part of this mental discipline. Hence the poet is at pains to refer to the importance of this instrument in his eulogies of the Supreme Energy.

Not only this, in several Tantric works[2], the human body is looked upon as Shri Chakra (the disc of bountiful super human power) in which the microcosmic components of the Energy (Shakti) have been detailed as tvak त्वक (skin), asrah अस्र: (blood), mamsam मांसं (flesh), medhah मेध: (lymph) and asthi अस्थि (bones). The macro-cosmic components have also been defined as the five elements, five tanmatras (subtle elements) belonging to Shabdah शब्द: (sound), Sparsha स्पर्श (touch), Rupa रूप (form), Rasah रस: (taste), five senses of perception (ज्ञानेंद्रियाणि), five senses of action (कर्मेन्द्रियाणि) and five pranas[3]. Again the five Karnas कारण (Generative Causes in Shaiva Philosophy are Brahma ब्रह्मा (the Progenitor), Vishnu विष्णु (the Preserver), Rudra रुद्र: (the Annihilator), Sada Shiva सदा शिव (Perennial

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1. शरीरमाद्यं खलु धर्म साधनं ।
2. *Kamika Tantra (Mantra Shastra).*
3. *Prana* (प्राण), *Apana* (अपान), *Samana* (समान), *Vyan* (व्यान) *and Udana* (उदान).

and Immanent Conscious Spirit) and Ishvara ईश्वर: (the Supreme Lord). The poet has referred to this doctrine in one of the verses[1].

Last but not the least, Lord Shiva (शिव:) is supposed to have five faces, Panch-mukha (पंच मुख:), but it is just a corpse. Shavah (शव:), when divorced from his Energy (शक्ति) Shakti, as expressed by the author in a veiled manner and plainly by the composer of 'Saundarya Lahri' in the very first verse.

The poet has captioned each chapter with a sub-title. These sub-titles have been chosen with a purpose, and not haphazardly.

III. Nomenclature of chapters

FIRST CHAPTER :- The first chapter bears the sub-title Laghu लघु (insignificant or light). In the penultimate verse of this chapter the author has hinted at his own insignificance (लघुस्त्वात्मनि) Laghustvatmani for undertaking such a lofty yet difficult task of analysing the Super-Energy. This chapter tries to define, explain and emphasize the purport contained in the aphorism 'Vidya Sharirsatta mantra rahasyam' (विद्याशरीरसत्ता मन्त्र रहस्यं)[2]. "The occult power of incantation lies in its efficacy to strike identity between the sound and its symbol". Vidya (विद्या) has been described as nothing other than the symbols (matrika मात्रिका) of the alphabet[3]. Hence the origin

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1. *Panchastavi IV-28.*
2. *Shiva Sutra II-3.*
3. *Na vidya matrikapara.*

of letters and the methods of grouping them into incantations with the appropriate mode of recitation has been dealt with in this chapter.

This very knowledge of letters has been treated as the office of a fond Mother granting each and every boon to her children. These sounds and symbols (Nada Bindu नाद बिन्दु) emanate from the Muladhara, where they lie coiled up together as Kundalini — the coiled serpent—and after piercing the six Chakras enter the Brahma-randra and then return to the Kanda and Muladhara, again to lie dormant there. The poet, while mentioning the intricate discipline of the Sadhana is alive to the fact that it may not be readily undertaken by the prospective students on account of its guru गुरु (weighty, difficult nature). Hence to make it popular and banish the fear from the minds of the devotees, he has captioned this chapter as Laghu लघु (light, easy to comprehend). Some say that it is the composition of a devotee named Laghu Bhattarka लगु भट्टारक: and hence the sub-title Laghu Stava means a panegyric composed by Laghu[1], an abbreviation of Laghu Bhattarka.

SECOND CHAPTER :- The second Canto is known as Charcha stava चर्चास्तव: meaning the chapter of 'careful study' or 'reflection'. Herein the attributes of Divine Mother in the Cosmic form have been amply described. She is also invoked to cut asunder the

1. *Laghustuti published by T. Ganpati Shastri in Trivandrum Sanskrit series—1917 A.D.*

shackles of birth and rebirth, and to release the devotee from the prison (bondage) of his body. This chapter depicts the Vishvamaya विश्वमय (immanent) form of the Super-Energy, whereas, the first brought into a relief Her Vishvotterna विश्वोत्तीर्ण (transcendental) form.

THIRD CHAPTER :- The third chapter bears the title Ghata Stava घटस्तव: . Ghata घट: is patently derived from Ghat घट् verb meaning to unite, to join or bring together. Herein the ghatnam घटनम् or संघटनं sanghatnam (union) of the Shiva and Shakti is indicated. The impersonal and personal aspects of the Reality as described in the first and second cantos come into union with each other in this chapter, just like water and its container (ghatah घट:). This coincides with the Parapar dasha परापर दश:[1] or Bhedabhed vimarshan atmakta भेदाभेद विमर्शनात्मक्ता[2] (complete identity) for which Sad vidya सद्विद्या (perennial pure knowledge) is also a synonym. Hence the third chapter deals with this aspect of knowledge.

The ghata घट: (pitcher) for the Yogis symbolically signifies the gross body and the water inside it (the soul) Atman (आत्मन्). The body of the alphabet (Vidya sharira विद्या शरीर) has been mentoined in the first chapter, the second locates its soul and the

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1. *As propounded by Utpala in his Ishwara Pratyabhijna III, 1 to 5. IV-95.*
2. *Vide Svachhanda Tantra.*

third marks their auspicious blending, hence the use of the word Ghatah घट: or the verb घट्. So the poet points out the error of those who torment their body with severe penance, or make themselves paupers by spending lavishly on Yajnas (sacrificial fires) and liberal remunerations. The realizer attaining this stage has not to bother himself with these fruitless rituals. This very union between the soudn and the symbol, Para (higher) and the Apara (lower), the immanent and the transcendental, Shiva and Shakti, Bheda (duality), and Abheda (identity) has been very beautifully alluded to by the poet while addressing the Supreme Energy as 'Shabda Brahma-mayi'.

FOURTH CHAPTER :- The fourth chapter is called Amba-Stava (Panegyric addressed to the Mother). The word Amba is to be read in the context of Jyeshtha ज्येष्ठा and Raudri रौद्री. While discussing the origin of letters, the 'Tantra Sadbhava' तन्त्र सद्भाव: has to say that Raudri रौद्री (the terrible on account of the agitation it produces) is the first stage of a letter when it is conceived, Jyeshtha (the elderly or prominent) indicates the form taken, and Amba अम्बा the final sound which comes at the tip of the tongue[1]. The embryonic and formative stages of a letter having been described at length in the previous chapters, the formation of the word and its pronounciation, singly or as the part of an incantation, signifies the (Energy) without which

1. *As quoted by Kshemraja in his commentary on Shiva Sutras, pages 51 - 54.*

Shiva is a non-entity (Asmarthah असमर्थः). So, this Amba (Mother) is the real generative power in nature and man; bereft of Her, the world would have no existence at all.

FIFTH CHAPTER :- Sakala सकल (entire or whole) can be expounded in more than one way. It may mean along with other parts, digits or full, such as sakalaindu सकलेंदु (the full moon). It might also connote in the language of Shaivas as savyanjan सव्यञ्जन (with consonants) as against nishkal, avyanjan (अव्यञ्जन without consonants),[1] one of the methods of Japa (articulating an incantation). It might also indicate the medial sounds or letters of the incantation with sakal-jap-vidhih सकल जप विधिः the method of articulation with consonants ह स क ल र ड़ीं[2] The latter part of the compound Janani जननी (compassionate Mother) make it more clear and all the same unambiguous. Actually this chapter is devoted to the propitiation of the "Universal Mother" (Jagat Mata[3] जगत् माता) and this universal Mother is Maha - Vidya महा विद्या: (Super Knowledge) being beyond speech and argument. This all-pervading Mother represents in Her own-self attributes of creation, sustenance and annihilation, as also the Over-Lordship and the Super knowledge, thereby exhibting diversity out of unity. She bestows

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1. *Rudrayamala Tantra.*
2. *Kularnava Tantra XV - 45.*
3. *Bhawani Sahasranama-Rudrayamala Tantra.* महाविद्याजगन्माता ।

supreme bliss on those who take pains to know Her in essence.

In order to understand the concept of Shakti better, it is necessary to explain the content of Tripura त्रिपुरा or Tripura Sundari त्रिपुर सुन्दरी personifying the 'Divine Energy' and repeatedly used by the poet in all the chapters.

IV. Precise import Tripurasundari

Tri त्रि denotes number three and pura पुर means among other things, the body also. The word thus literally will indicate any such woman who has three bodies (Tripura त्रिपुर) or who represents in Herself the beauty of the three worlds त्रिपुर सुन्दरी. To facilitate the comprehension of this word, the poet, on his own, has adduced reasons for calling the 'Divine Energy' as Tripura[1]. After enumerating the triple form of Gods (Brahma, Vishnu & Rudra), fire (household, sacrificial & funeral), energies (desire, perception and action), basic vowels (अ इ उ) three worlds (Bhur भू: Bhuvah भुव: Svah स्व:), Vedas (Rig, Yaju & Sam), Gunas (Rajas, Sattva & Tamas) and other Cosmic manifestations, he very convincingly tries to establish that this three-fold division is actually inherent in the essence of the Divine Energy consequently called Tripura. Shaivistic lore confirms this view of the poet. 'Prapanchasara' asserts that 'Ambika' is named as Tripura because of its accent on the three basic vowels (अ इ उ). 'Tripurarnava' lays

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1. *Panchastavi—I, 16.*

down that the Energy residing in 'Sushumna', Pingaia and Ida' as also in the mind, intellect and soul, is called Tripura.

Kalika Purana says since everything is threefold, so She (Divine Energy) is called Tripura त्रिपुरा. 'Vamakeshvara Tantra' believes that Tripura is threefold in the form of Brahma, VIshnu and Shiva and also personifies Herself through the three powers of desire, perception and action. 'Varaha Purana' also explains the name on these very lines. Hence the word Tripura is actually the manifestation of triple power of the Super-Energy - Raudri रौद्री, Jyeshtha ज्यष्ठा and Amba अम्ब— the birth of a letter from the embryo to the actual pronounciation. The letter is an inseparable part of an incantation, hence the poet feels that Tripura Sundari on being discerned by physical eyes or through articulating a Mantra (mentally) dispells sins and mitigates the fear of death.

Hindu genius has all along provided form (Vyakta व्यक्त) to the formless (Avyakta अव्यक्त) not because it believes that 'Divine-Energy' can have any form, but with the sole motive of presenting that abstract Entity as a concrete object, especially in human form so as to make it more intelligible to the general masses. To make this approach more impressive and effective the Image of Mother has been used. "An unworthy son may be born, but there can never be a bad Mother कुपुत्रो जायेत क्वचिदपि कुमाता न भवति". This attitude is at the root of Mother-worship so popular among

the Hindus.

Panchastavi has provided all the human attributes to Her, while maintaining Her position as the sovereign Creatrix of the Universe. Propitiation of Tripura is still performed in Kashmir especially by a sect of Kashmiri Pandits known as 'Tikus' presumably a Kashmiri rendering of त्रिक Trika.

For reasons of his own, the poet has maintained complete silence about his name, time or lineage in his composition. Strange though it seems, the same has been the bane with many other Sanskrit authors of repute. Even Kalidasa, that prince among poets[1], has been reticent about himself in his works. Barring a few authors like Abhinavagupta, Bilhana and Kshemendra, the time and name of a whole galaxy of Sanskrit luminaries of Kashmir is still a matter of research. In the Shaivistic literature, only Abhinava Gupta has given his brief biographical sketch and some dates in his Stotras स्तोत्र (devotional songs).

V. Name of the Composer

In 1917 A.D.,T. Ganapati Shastri brought out an edition of the first Canto of Panchastavi naming it as Laghustuti with the Sanskrit commentary of one Raghavananda. On the authority of the commentator he put down

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1. *Dr. Keith— History of Classical Sanskrit Literature.*

the name of the poet as Laghu Bhattaraka. However, he has also referred to another Commentary on the same treatise which to quote him "is very voluminous and consists of nearly two thousand verses" by some Parameshwaracharya. This commentary is not still out, hence nothing can be .said about it.

In his introduction, the learned Shastri has not referred to Panchastavi at all, and has, for all practical purposes, thought these 21 verses to be an independent work, and not the first Canto of Panchastavi Curiously enough, the commentator Raghavananda also has not made any explicit mention of Panchastavi or its other Cantos even directly or indirectly, though having referred to सकलजननीस्तव: (The penultimate Canto of Panchastavi) only once. This intriguing silence poses many questions which deserve plausible answers. Firstly, it seems that Panchastavi as a whole is unknown in the south and only its first Canto has somehow gained currency there. Therein also the original word Stava स्तव: has been substituted by Stuti स्तुति even though both mean the same thing. This Canto is thought to be the composition of some one named Laghu Bhattarka.

It is very well known that Ṣhaivism of the south is dominantly dualistic in content. Madhavacharya[1] (A.D. 1199–1276) has described 'Shaiva Darshan' as a dualistic system, which

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1. *In his 'Sarva Darshana Sangraha'.*

is fundamentally at variance with the Monistic system developed in Kashmir.[1] Nimbarka (A.D. 1162) emphasises that it is from duality भेद: that non-duailty अभेद: can be realized[2]. In the Tantric literature a clear division has been made on the basis of duality भेद: and non-duality अभेद:; hence the Tantras like Kamaja, Yogaja etc. numbering ten have been ascribed to the dualistic school of Shaivism.[3] Therefore it seems surprising that a composition like Panchastavi, advocating non duality, should come from the south.

As will be explained later on, Panchastavi as a whole, has a definite air about it of a work composed in Kashmir by a Kashmiri author. Hence it is reasonable to surmise that the text of only one chapter was commented upon by Raghvanandha for the reason either that only this portion of the whole work somehow found its way to the south or that the views expressed in the whole did not fit in with the mental climate prevailing there which weighed with the commentator in maintaining a tacit silence about the other four chapters. But the latter alternative does not appear plausible when considered in the light of the fact that Saundarya

1. *Cf. Kashmir Shaivism by J. C. Chatterji, page 20; Dr. K. C. Pandey in his Abhinavagupta—a study, page III.*
2. *Vide his commentary on Brahma Sutras.*
3. *Abhinavagupta—a study by K. C. Pandey, page 75*

Lahri which is definitely the production of a Southern author expresses almost identical views. The authorship of the latter work too is still in doubt and it has not been definitely established so far, that Shankaracharya was in reality the author of this composition.

Bhattaraka or Bhattara is an appellation of respect or esteem joined with the names of either very learned Brahmins or Kings. Its diminutive Bhatta भट्ट: still survives as a generic name for Kashmiri Pandits. In south no such practice is in vogue perhaps with the exception of Kumarill Bhatta; so, Laghu Bhattaraka could well be a Kashmiri Brahmin. Laghu, taken as an adjective, can mean 'quick witted' or one so proficient that he could give the minutest details (Laghav) about the Supreme Energy. Hence it may not be the actual name of the author but a complimentary epithet used by the commentator for his erudition and devotion. On the analogy of Ralyovrabedah रलयोऽभेद: (Panini's Sutras) it works out to be the name of the commentator himself, लाघव Laghava becoming राघव Raghava. Hence it can be inferred that the commentator did not know the real name of the composer and to be on the safe side ascribed it to a quick-witted author, Laghu Bhattarka लघु भटटारक and thereby inserted his name also with it.

Lakshmidhara in his commentary on Saundarya Lahri सौन्दर्य लहरी while quoting from Panchastavi, has referred to its author as an 'Acharya' generally, but in one case has mentioned

to one Kalidasa also in this context[1]. However, it can be safely asserted that this cannot be the famous Kalidasa, author of Raghuvamsha or Shakuntala, but refers to some Acharya who was a devotee of Kali.

In some manuscripts in the Kashmir Government Research Library the name of the author has been given as Laghavacharya and in some as Acharya Prithvidhara, a disciple of Shambunatha[2]. In one MS the name of the poet has been written as Shri Ramchandracharya. Kashmiri tradition even ascribes the work to Abhinavagupta. In the verses from Panchastavi quoted by the commentators of 'Vidyarnava' and 'Saubhagya Ratnakara' the author has been mentioned as Dharmacharya. Nityananda, the commentator of Tripuramahimastotra corroborates this view. In our own times Harabhatta Shastri has also taken Dharmacharya to be the author of Panchastavi[3].

The very fact that there is no unanimity of opinion about the authorship of Panchastavi leads to the conclusion that actually the author himself chose to remain anonymous. The last verse of the first chapter seems to subscribe to this view. The use of Laghustvatmani लघुस्त्वात्मनि (insignificance of his self)

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1. अत एव कालिदास भगवत्पादः सकलजननीस्तवे कथितं यथा 'चतुष्पत्रान्तः' *etc. cf p. 305 Madras edition 1957.*
2. *Who initiated Abhinavagupta in the Trantric lore.*
3. *In his Sanskrit commentary on Panchastavi published by J&K Govt Research Deptt.*

debars him to proclaim his name. This denotes the highest degree of humility. Hitopadesha acclaims Knowledge as the bestower of humility [1]. As to names Acharya, Kalidasa, and Dharmacharya it can be said that actually these are not proper names but only titles. Acharya means a preceptor and Dharmacharya a prceptor of Dharma, here obviously Shaiva Dharma is meant. At times even scribes when not aware of the name of an author themselves put in a fictitious or titular name in place of the actual writer. We are, therefore, forced to conclude that the authorship of Panchastavi is still an unsolved mystery.

Panchastavi contains in it the quintessence of the Tantric non-dualism. The earliest extant reference to it is found in the 'Saraswati Kantabharana' of King Bhoja. The probable date of the composition of Saraswati Kanthabharna is between 1030–1050 A.D [2]. Hence Panchastavi must have been composed much earlier to it for the reason that by the time of Bhoja its poetic merit must have been established on a firm footing, as only then could it deserve a place in a work on poetics.

VI. Date of Panchastavi

Saundaryalahari, ascribed to Shankaracharya, can be said to be a sister volume

1. *Hitopadesha*—विद्या ददाति विनय........
2. *Dr. P. V. Kane, History of Sanskrit poetics-page 261.*

to Panchastavi. For this reason Lakshmi-dhara in his commentary on the former has quoted profusely from it. It is very difficult to say which composition of the two is earlier; what debt they owe to each other and what is the common source behind the two ? It can be said, however, without fear of contradiction that the subject matter of these two compositions being similar, as also the phrase and idiom at many places, both these might have been composed simultaneously at the time when the devotional climate in Kashmir was vibrating with 'Shaivistic Monism', which has all along conceded an edge to 'Shakti' over 'Shiva'. It is said that Shankaracharya became a Shakti - worshipper during his sojourn in Kashmir [1]. Local tradition of Kashmir confirms this view also. Shankara's date has been fixed between 788-820 - A.D. [2], so it seems probable that Panchastavi was also composed during this period.

If it is argued that Panchastavi is posterior to Saundarya Lahri, still it could not have been composed after 1030-1050 A.D. In any case, the lowest limit can be fixed at 788-820 A.D. Shankar's visit to Kashmir and the composing of Saundarya Lahri by him, and the upper limit by the date of Bhoja's treatise on poetics (Saraswati Kanthabharna i.e. 1030-1050 A.D.). In fairness to the author

1. *Shankar Digvijaya XVI, 54—80.*

2. *Vide introduction to Bhagwad Gita by Dr. Radhakrishnan page 16.*

it can be concluded that Panchastavi must have been composed in the latter half of ninth century and by the time of Bhoja its verses must have attained a high degree of fame so as to warrant their inclusion in his treatise on poetics.

FIRST CANTO

अथ लघुस्तवः प्रथमः ॥

ऐन्द्रस्येव शरासनस्य दधती मध्येललाटं प्रभाम्
शौक्लीं कान्तिमनुष्णगोरिव शिरस्यातन्वती सर्वतः ।
एषाऽसौ त्रिपुरा हृदि द्युतिरिवोष्णांशोः सदाहः स्थिता
छिन्द्यान्नः सहसा पदैस्त्रिभिरघं ज्योतिर्मयी वाङ्मयी ॥१॥

May the Goddess Tripura,[1] who is of the nature of light and sound, shining in the forehead like the lustrous bow of Indra (i.e. rainbow) in the crown of the head like the luminous white shine of the moon, and in the heart like the never -setting splenderous sun — may She by means of the three mighty syllables 'AIM',' KLIM', and 'SAUH' speedily destroy all our impurities. 1.

1. त्रि Tri=Three, पुर Pura=body, Three bodied; Embodiment of इच्छा ichha (desire), ज्ञान Jnana (Perception) and क्रिया Kriya (action); इडा Ida, पिङ्गला Pingala and सुषुम्ना Sushumna may also be construed from it. Moreover in the context of Kundalini (2nd verse) it might be also taken in the sense of कुम्भक Kumbak, रेचक Rechak and पूरक Purak agreeing with the content given in the verse. From the (Muladhara (मूलाधार) the seat of Kundalini to the heart, forehead (ललाट) and Brahmarandra (ब्रह्मरन्ध्र) the ascent of Kundalini has been indicated.

या मात्रा त्रपुसीलतातनुलसत्तन्तूत्थितिस्पर्धिनी
वाग्बीजे प्रथमे स्थिता तव सदा तां मन्महे ते वयम् ।
शक्तिः कुण्डलिनीति विश्वजननव्यापारबद्धोद्यमा
ज्ञात्वेत्थं न पुनः स्पृशन्ति जननी गर्भेऽर्भकत्वं नराः ॥२॥

We, Thy devotees, always meditate upon the vowel in Thy first syallable (AIM) resembling the fine first shoot of maiden-hair (a kind of fern) just beginning to sprout which itself is of the shape of Kundalini* always engaged in the work of creation (of the universe). Realizing Thee in this form man does not touch the womb of a mother again (i. e. is not reborn in this world). 2.

दृष्ट्वा संभ्रमकारि वस्तुसहसा ऐ ऐ इति व्याहृतम्
येनाऽकूतवशादऽपीह वरदे ! बिन्दुं विनाप्यक्षरम्' ।
तस्यापि ध्रुवमेव देवि तरसा जाते तवानुग्रहे
वाचः सूक्तिसुधारसद्रवमुचो निर्यान्ति वक्त्राम्बुजात् ॥३॥

Kundalini has been difined as :

भुजङ्गाकार रूपेण मूलाधार समाश्रिता ।
शक्ति: कुण्डलिणी नाम,बिसतन्तुनिभा शुभा ।।

Bhujangakar roopena Muladharam Samashrita
Shakti Kundalini nama, Bistantu nibha shubha.

(*Vamakeshwara Tantra*)

"Seated in the Muladhara in the shape of a serpent, the Energy called Kundalini is like the fibre of a lotus-stalk, very auspicious."

Oh giver of Boons! whoever even on seeing an astounding phenomenon, utters, out of wonder or fear; the syllable AI, though without the dot (.) of the original AIM, upon him too, O Godess, Thy grace descends and from his lotus-like mouth flow ambrosial expressions full of nectar (i.e. he becomes an eloquent speaker). 3.

1. Aksharam अक्षरं — Na Ksharti iti akshara (न क्षरति-इत्यक्षर:) which is not destroyed is an akshara (अक्षर) or a letter of the alphabet. Here bindu will mean anusvara.

यन्नित्ये[1] तव कामराजमपरं मन्त्राक्षरं निष्कलम्[2]
तत्सारस्वतमित्यवैति विरल: कश्चिद् बुधश्चेद् भुवि ।
आख्यानं प्रतिपर्व सत्यतपसो यत्कीर्तयन्तो द्विजाः
प्रारम्भे *प्रणवास्पद[3] प्रणयितां नीत्वोच्चरन्ति स्फुटम् ॥४॥

Eternal Goddess : whoever realizes that the seed syllable in thy Mantra KLIM which is 'Kamaraja' (giver of complete fulfilment) is the same as Thy first syllable AIM (bestower of Buddhi or wisdom) he too becomes the recipient of Thy grace and even though dull-witted becomes enlightened or wise. (For this reason) at every festival held in the memory of Satya - Tapas - Rishi, the Brahmins begin their recitations manifestly with AIM instead of the usual AUM* 4.

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*ओंकारेण सर्वा वाक् संतृण्णा

Aumkarena Sarva vak Samtranna

(*Chandogya upanishad 11-23, 3*)

"*with 'Aum' ओं the whole Vedic lore is to be commenced*".

1. Nitye (नित्ये) = Not bound by time and space. A mode of address to the Goddess here.

2. Nishkalam (निष्कलम्)=Nish (निश्)=without, Kalam (कलम्)— ka क and la ल as in 'AIM'. This is verily 'KLIM' क्लीं bereft of ka क and la ल.

3. Pranava (प्रणव) = Aum, Aspadam (आस्पद)=Place suitability.

यत्सद्यो वचसां प्रवृत्तिकरणे दृष्टप्रभावं बुधैः
तार्तीयीकमहं नमामि मनसा त्वद्बीजमिन्दुप्रभम् ।
अस्त्वौर्वोऽपि[1] सरस्वतीमनुगतो[2] जाड्याम्बुविच्छित्तये
गौः शब्दो[3] गिरि वर्तते सनियतं योगं विना सिद्धिदः ॥५॥

From my heart I bow before Thy third seed syllable (Sau सौ) which is lustrous like the moon and whose power has been realized by the wise in instantaneously causing flow of speech, just as the Wadwa वाडवा (submarine) fire is effective in drying up the back-waters of Saraswati river, so is the (Sau सौ) syllable effective in destroying ignorance and granting Siddhi (success in spiritual striving) without even the practice of Yoga. 5.

1. There is a pun on the words used in the last two lines:— Asti+aur+va+api (अस्ति+और+वा+अपि) =As it is; the AU औ syllable even without the 'sa' स (the third seed incantation being 'Sau' सौ).

2. Saraswatimanugato (सरस्वतीमनुगतो) In accordance with the rules of pronouncing letters, (Jadyambu Vichhittaye) जाड्याम्बुविच्छित्तये is for drying up the water of ignorance.

3. Gauh Shabdo (गौः शब्दो) — The guttural GA (ग), girivartate (गिरि वर्तते) is contained by Giras (गिरस्) speech, yo (यो) (who), gam vina (गं विना) without this guttural sound ga (ग).

एकैकं तव देवि वीजमनघं[1] सव्यञ्जनाऽव्यञ्जनम्
कूटस्थं यदि वा पृथक् क्रमगतं यद्वा स्थितं व्युत्क्रमात् ।
यं यं काममपेक्ष्य येन विधिना केनापि वा चिन्तितम्
जप्तं वा सफली करोति सहसा तं तं समस्तं नृणाम्[2] ॥६॥

Each one of these three faultless syllables AIM, KLIM, SAU with or without consonants, in combination with other letters or with letters written separately (in the normal order) or in the reverse order, but contemplated in whatever manner, or recited silently, with whatever wish in mind, each one of these, O Goddess, grants instantly all those desires of Thy devotees.

1. Anagham (अनघं) = Faultless. Angha अनघ is also an epithet of Lord Shiva.

In this verse various methods (actually six) have been enumerated for the recitation of these three seed - incantations.

2. नृणाम (Nrnama) = of whole humanity.

वामे[1] पुस्तकधारिणीमऽभयदां साक्षस्रजं दक्षिणे
भक्तेभ्यो वरदानपेशलकरां कर्पूरकुन्दोज्ज्वलाम् ।

उज्जृम्भाम्बुजपत्रकान्तनयन स्निग्ध प्रभा लोकिनीं
ये त्वामऽम्ब* न शीलयन्ति मनसा तेषां कवित्वं कुतः ॥७॥

O Mother, how can they attain Seership, who do not learn to meditate on Thee, holding a rosary in Thy right and the book (of wisdom) in Thy left hand, with one soft hand raised to grant boons and (the other) to dispel fear, shining white like camphor and Kumuda flowers, looking with bewitching glances from Thy lovely eyes (shaped) like the petal of a full blown lotus. 7.

1. Herein the four arms of the Goddess with their respective constituents have been indicated; the upper left arm holds the book containing wisdom of fifty letters of the Devanagri alphabet. Lower left arm is raised to dispel the fear (of the devotees). The upper right arm holds a rosary for telling the beads by muttering letters from AA अ to Ksha क्ष which explains the name akshamala. The lower right arm is raised for granting boons.

ये त्वां पाण्डुर पुण्डरीक[1] पटल स्पष्टाभिरामप्रभाम्
सिञ्चन्तीमऽमृतद्रवैरिव शिरो ध्यायन्ति मूर्ध्नि स्थिताम् ।
अश्रान्तं विकटस्फुटाक्षरपदा निर्यान्ति वक्त्राम्बुजात्
तेषां भारति ! भारती सुरसरित्[2] कल्लोललोलोर्मिवत् ॥८॥

**Amba* (अम्बा) *or Ambika* (अम्बिका) *also represents the final outward symbolic expression of a thought exterior to Jyeshtha and Raudri denoting the ferment stage.*

(Shiva Sutra, II chapter, Shivopaya)

O Saraswati (Kundalini as the Goddess of learning), verily there pours out from the mouths of those devotees who contemplate Thy entrancing resplendence, spotless like unto a bunch of white lotuses, irradiating the brain and dwelling in the forehead, akin to a stream of ambrosia, an uninterrupted forceful flow of words, clear and full of deap meaning, like the milky and wavy lustre of the river of Gods (The Ganges). 8.

1. पांडुरपुण्डरीक (Pandur Pundrika)— white lotus. Saraswati is supposed to be seated on a white lotus— श्वेतपद्मस्थिता (Shveta Padmasthita) milky shimmer of कुन्देंदुधवलप्रभा (Kundendu dhaval Prabha)— white Jasmine and the moon.

2. सुरसरित् (Surasarit). The river of Gods, the Ganges whose water is supposed to have a milky white colour while the water of the Yamuna is supposed to be of a slaty hue.

ये *सिन्दूरपरागपुञ्जपिहिताम् त्वत्तेजसा द्यामिमाम्
उर्वीं चापि विलीन यावकरस प्रस्तार मग्नामिव ।
पश्यन्ति क्षणम ऽप्य ऽनन्य मनस स्तेषाम ऽनङ्गज्वर
क्लान्तास्त्रस्तकुरङ्ग शावक दृशो वश्या भवन्ति स्फुटम् ।।९।।

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*सिन्दूर *Sindur— red, vermilion. The Goddess is spoken of as having the lustre of* बन्धूकपुष्प्रभा (*bandhuka Pushpaprabha— red flowers of bhandhuka tree.*

The ज्ञानार्णवतन्त्र *(Jnanarnava Tantra) says:—* *→

Lovely women, tormented by the fires of cupid, with eyes like those of frightened young deer, in every way succumb to the fascination of those men of concentrated minds, O Goddess, who even for a moment, meditate on Thy lustre, (of crimson hue) covering the sky with clouds of vermillion dust and sub-merging the earth in folds of molten lac. 9.

चञ्चन्काञ्चन कुण्डलाङ्गदधरामाऽऽबद्धकाञ्ची स्त्रजम्
ये त्वां चेतसि तद्गतेक्षणमपि ध्यायन्ति कृत्वा स्थितिम् ।
तेषाम् वेश्मसु विभ्रमादऽहरहः स्फारी भवन्त्यश्चिरं
माद्यत्कुञ्जर कर्णताल तरलः स्थैर्यं भजन्ते श्रियः ॥१०॥

Blooming prosperity, as unstable as the earflapes of an excited elephant, bewitched stays for long in the abode of those (devotees)

तदीयकान्तिसिन्दूर भरितंभुवनत्रयम् ।
चिन्तयेत् परमेशानि त्रैलोक्यं मोहयेत् क्षणात् ॥

Tadiya Kanti Sindura Bharitam bhuvana trayam
Chintayet parmeshani Trailokyam mohayet kshanat

Benign Goddess, Her (of Divine Energy) lustre fills the three worlds with red-vermilion, It should be ponderd upon; It instantly makes slaves of animate and inanimate objects. Actually it projects its own colour on the objects around it, स्वशक्ति: प्रचयऽस्यि विश्वं *Svashakti prachayoasya Vishwam.* (*Shiva Sutra, III, Anvopaya*).

"His of the self-conscious, universe (objects around) is the cumulative expression of his own prowess or energy".

who, even for a moment, with one - pointed mind meditate on Thee (adorned) with bright gold earrings and bracelets and with a golden waist - band worn round Thy waist. 10.

आर्भट्या[1] शशिखण्डमण्डितजटाजूटां नृमुण्डस्रजं[2]
बन्धूकप्रसवारुणाम्बरधरां *प्रेतासनाध्यासिनीम्[3]।
त्वां ध्यायन्ति चतुर्भुजां त्रिनयनामाऽऽपीनतुङ्गस्तनीं
मध्ये निम्नवलित्रया[4]ङ्किततनुं त्वद्रूपसंवित्तये ॥११॥

With the crescent moon adorning Thy matted and braided hair, wearing a garland of human skulls, clothed in red attire like the blossom of the 'Bandhuka' flower, seated on a corpse, having four arms, three eyes, large and elevated breasts and the middle of Thy body marked by three deep lines, the followers of the Heroic Path meditate on Thy figure to realize Thy true nature. 11.

1. आर्भटया— with the Yogic Posture आसन of आर्भटी defined as:—

---

*प्रेत: *may also be construed as:—*
सदाशिवो महाप्रेत: (*Sadashive is a lifeless corpse*)
शक्त्या विनाकृतो (*Bereft of the divine energy*)
—*C. F. Jnarnava Tantra.*

It might be translated as सदाशिव— *the lifeless corpse always eager to be with her has become the seat of the Goddess.*

ऊरूद्वयं विधा:र्यवो: स्तिथिरार्भटिकासनम् ।

"The posture of placing two thighs on each other is called आर्भटी".

2. नृमुण्डस्रजं can also be explained as the upper shoots of the Jasmine flower.

3. प्रीतासनाध्यासिनीं = प्र (with intensity); इता (meeting).

4. वल्लीत्रय = the three deep lines through the heavy burden of the breasts.

जातोऽप्यऽल्प परिच्छदे क्षितिभुजां सामान्य मात्रे कुले
निःशेषावनिचक्रवर्तिपदवीं लब्ध्वा प्रतापोन्नतः ।
यद्विद्याधर[1] वृन्दवन्दित पदः श्रीवत्सराजो[2] ऽभवत्
देवि ! त्वच्चरणाम्बुज प्रणतिजः सोऽयंप्रसादोदयः ॥१२॥

Born of a very humble family of Kshetriyas with a modest Pedigree, it was by virtue of the favour earned through bowing at Thy lotus feet, that Shri Vatsaraja rose to the Emperor-ship of the whole earth and won such surpassing glory that crowds of demi-gods offered worship to his feet. 12.

1. Vedyadhara, Gancharva, Kinnara etc. are the generic appellations for demi - gods. Some explain the word 'Vidyadara' here as 'Vidya' consisting of 64 arts, or 'the Rahasya Vidya' the esoteric content of Shaivism. Those who are proficient in the 64 attributes of knowledge, or who possess the esoteric content of Shaivism.

2. वत्सराज: popularly known as उदयन in Sanskrit literatu re.

चण्डि ! त्वच्चरणाम्बुजार्चनविधौ विल्वीदलोल्लुण्ठन-
त्रुट्यत्कण्टककोटिभिः परिचयं येषां न जग्मुः कराः ।
ते दण्डाङ्कुशचक्रचापकुलिशश्रीवत्समत्स्याङ्कितैः
जायन्ते पृथिवीभुजः कथमिवाम्भोजप्रभैः पाणिभिः ॥१३॥

O Goddess Chandi: How can they be born as emperors invested with regal insignia in the form of sceptre, goad, discus, axe, arrow, with the sign of fish on their lotus-like bright hands, when those hands have not worked ceaslessly and got pricked in the process by myriads of thorns while collecting Bilva leaves for the purpose of worshipping Thee. 13.

*विप्राः[1] क्षोणिभुजोविशस्तदितरे क्षीराज्यमध्वासवैः
त्वां देवि ! त्रिपुरे ! परा[2]ऽपरमयीं सन्तर्प्य पूजाविधौ ।
यां यां प्रार्थयते मनःस्थिरधियां तेषाम् त एवध्रुवं
तां तां सिद्धिमवाप्नुवन्ति तरसा विघ्नैरविघ्नी कृताः ॥१४॥

O Goddess Tripura; Pervading the visible

**As in* ब्रह्मवैवर्त पुराण :—
विद्यया याति विप्रत्वम्
"A Brahmin (by birth) becomes 'विप्रः' *when initiated into the Vidya"* (*see notes on Verse 12*).

and the invisible words, whatsoever be the Siddhi (Psychic Gift) for which Thy devotees of stable intellect pray for (be they) Brahmins, Kshetriyas, Vaishas or others, who propitiate Thee with (the offerings of) milk, clarified butter, honey and wine in the ritual of worship, they undoubtedly, freed from all obstruction, gain fulfilment (of all the boons prayed for). 14.

1. The use of विप्र in place of Brahmana ब्रह्मन् is significant here.

2. Para and Apra have a host of meanings. In Shaivastic terminology it might mean विश्वमाया (immanent) and विश्वोत्तीर्ण (transcendental) respectively.

शब्दानां जननी त्वमत्र भुवने वाग्वादिनीत्युच्यसे
त्वत्तः केशववासव प्रभृतयोऽप्याविर्भवन्ति स्फुटम् ।
लीयन्ते खलु यत्र कल्पविरमे ब्रह्मादयस्तेऽप्यमी
सा त्वं काचिदचिन्त्यरूपमहिमा शक्तिः परा गीयसे ॥१५॥

Thou art the source of all sounds in the universe. Thou art also the origin of all speech and (hence) art called by the name (of वागेश्वरी the Goddess of speech). Vishnu (creator), Indra (the lord of the elements) and others (other divine Beings) issue from Thee and at the end of the world-cycle verily are again absorbed into Thee. It is in that (highest) form full of majesty which is beyond conception that Thou art sung as Para-Shakti (Supreme Energy). 15.

1. शब्दानां : Actually the three stages of the sound the formative, conceptional and pronounciational— the ज्येष्ठा, रौद्री and अम्बा stages. (see also note on verse 12).

देवानां त्रितयं त्रयी हुतभुजां शक्तित्रयं त्रिस्वरा-[1]
त्रैलोक्यं त्रिपदी त्रिपुष्करमथो[2] [3]त्रिब्रह्म वर्णास्त्रयः[4] ।
यत्किञ्चिज्जगति त्रिधा नियमितं वस्तु त्रिवर्गात्मकं
तत्सर्वं त्रिपुरेति नाम भगवत्यन्वेति ते तत्त्वतः ॥१६॥

The three Deities (Brahma, Vishnu and Shiva), the three fires (sacrificial, household and crematory), the three shakties (desire, knowledge and action), the three sounds (tenor, low and medium) the three worlds (this world, the nether and the upper world), the three syllabled Gayatri (Energy of Buddhi), junction of three rivers (Ganga, Jamuna and Saraswati), the three Brahms (Man, Energy and Shiva), and the three castes (Brahman, Kshetriya and Vaisha) — in fact all these and others that are modelled in three ways (i.e. which are threefold in nature), truly follow in principle Thy blessed appellation O Goddess, Tripura 16.

1. त्रिस्वरा The three vowels अ, इ, and उ or as in Vedic scansion उदात्त, अनुदात्त and स्वरित.

2. त्रिपुष्करम्— त्रि=the three gods, seers and manes, पुषं— satisfaction, करम् one who does. Full translation: "One who fully satisfies the gods, seers and manes. The three debts owed by a mortal to these.

3. त्रिब्रह्म— The three forms of spirit, आत्मा (soul), अन्तरात्मा (inner soul) and परमात्मा (highest soul).

4. वर्णास्त्रय:— The three वर्णा: (castes). Varna connotes other meanings:—

a) त्रि— Three section of Devanagri alphabet— the vowels, the consonants and sibilants.
b) The colours— white pink and black.

लक्ष्मीं राजकुले जयां रणभुवि क्षेमङ्करीमध्वनि
क्रव्याद्द्विपसर्पभाजि शबरीं कान्तारदुर्गे गिरौ ।
भूतप्रेतपिशाचजम्बुकभये स्मृत्वा महाभैरवीं
व्यामोहे त्रिपुरां तरन्ति विपदस्तारां च तोयप्लवे ॥१७॥

In royal families with the recitation of Thy name as Lakshmi, on the field of battle with the recitation of Thy name as Jaya, in routes infested with tigers, lions etc., wild elephants and serpents with the recitation of Khemankari, on dreary and impassable mountain paths with recitation of Shavri, in the dread of evil spirits, ghosts, goblins and jackals, etc. with recitation of Maha—Bhairavi, amidst terrors with the recitation of Tripura and in flooded waters with the recitation of Thy name as Tara, (Thy devotees) find release from calamities.
17.

माया कुण्डलिनी क्रिया मधुमती काली कला[1] मालिनी
मातङ्गी विजया जया भगवती देवी शिवा शाम्भवी ।

शक्तिः शङ्करवल्लभा त्रिनयना वाग्वादिनी भैरवी
ह्रींकारी त्रिपुरा परापरमयी माता [2]कुमारी*त्यसि ॥१८॥

Thou art Maya (the illusory power of creator), Thou art Kundalini, Energy of action and bliss, Thou art Kali (creative, preservative and destructive Energy), the nectar raining moon, the garland of letters, (i.e. learning), the daughter of Matang Rishi, bestower of highest victory, the Energy of Shiva and the darling of Shanker, Thou art three-eyed benefactress Durga, the fount of speech, Tripura (commanding the three channels, Ida, Pingala and Sushumna), Bhairavi (the dispeller of fear), Hrimkari (ofthe form of Hrimkara), gross and subtle both, Mother of universe and immaculate destroyer of duality (existing in the human mind). 18.

1. कला— Actually reference to बैन्दवी कला which is defined as:— पीयूष वृष्टिं वर्षन्तीम्, 'which pours the rain of nectar'.

2. कुमारी— A virgin; However the use of माता mother in the same line negatives this meaning. Therefore कुं duality भेदं, मारयति (destroys), who destroys the duality.

**Italic*It might also be construed in consonance with the aphorism given in Shiva Sutra (1 - 13):—*

इच्छा शक्तिरुमा कुमारी— *The energy of desire.*

(see the translation)

आईं पल्लवितैः परस्परयुतैर्द्वित्रिक्रमाद्यक्षरैः
काद्यैः क्षान्तगतैः स्वरादिभिरथो क्षान्तैश्च तैः सस्वरैः ।
नामानि त्रिपुरे ! भवन्ति खलु यान्यत्यन्तगुह्यानि ते
तेभ्यो भैरवपत्नि विंशतिसहस्रेभ्यः[1] परेभ्यो नमः ॥१९॥

O Goddess Tripura: By inserting a vowel, from AA आ t o EE ई, at the beginning and end in prescribed order to consonants from ka क to ksha, singly or in combination with two or three, those extremly subtle names of Thine that are verily formed in this way, O consort of Bhairva (Lord Shiva) and which number more than twenty thousand, I offer my salutations to all of them. 19.

1. विंशति सहस्रेभ्यः परेभ्यां— More than twenty thousand In accordance with the method prescribed for reciting these mantras the exact number comes to 20736 as detailed below:—.

Vowels=16, consonants=36, singly the total number would come to 36×16=576; in combination with 36 consonants the grand total would be 576×36=20736 such as अ, आई, अकाई, अक्षाई etc.

बोद्धव्या निपुणं बुधैः स्तुतिरियं कृत्वा मनस्तद्गतं
भारत्यास्त्रिपुरेत्यनन्यमनसो यत्राद्यवृत्ते स्फुटम् ।
एकद्वित्रिपदक्रमेण[1] कथितस्तत्पाद संख्याक्षरैः
मन्त्रोद्धारविधिर्विशेषसहितः *सत्संप्रदायान्वितः[2] ॥२०॥

*In Shiva Sampradava (tradition) the order of handing down instructions is laid down as:— *→

This hymn of praise to the Goddess (Saraswati)—the patron of learning—should be reflected upon by the wise and sage with their penetrating minds fixed on her and on nothing other than her, knowing that Tripura is all, to understand that in the very first stanza, in the first, second and third lines, the number of words, their prescribed order and the method for the compounding of right Mantras, according to the established tradition have been plainly described in detail.

1. By the first, second and third lines are meant 'AIM', 'KLIM' and 'SAU' respectively.

2. सतसम्प्रदायान्वितः, सत्—faultless, and all the same established by traditions.

संप्रदायान्विता—accompanied by the traditional handing down of instructions.

सावद्यं निरवद्यमस्तु यदि वा किं वानया चिन्तया
नूनं स्तोत्रमिदं पठिष्यति नरो यस्यास्ति भक्तिस्त्वयि ।
सञ्चिन्त्यापि लघुत्वमात्मनि[1] दृढं सञ्जायमानं हठात्
त्वद्भक्त्या मुखरी कृतेन रचितं यस्मान्मयापि स्फुटम् ॥२१॥

From Paramshiva to the Guru (preceptor) who should actually innitiate the realizer into the Mantras, because:-

स्वयं गृहीतमन्त्राश्च क्लिश्यन्ति चाल्पबुद्धयः ।

"Reciting Mantras independent of the Guru torments the realizers of imperfect intellect".

(*Vamakeshwara Tantra*)

Why think whether what is expressed in this stotra is correctly renderd or not? He who is devoted to Thee will surely read this hymn (and reflect upon it). Because despite the knowledge of my own little worth, I too composed this hymn verily by dint of my faith and persistent striving with my whole being.

1. लघुत्वात्मनि— लघुत्व- insigficance, आत्मनि- of my own -self. If लघुत्व is taken separately from आत्मनि, it might mean easily or puickly understood, comprehended this shade of meaning explains the title of this penegyric लघुस्तव: – a hymn of praise easily or quickly grasped.

The use of Laghu has also a faint suggestion with regard to the authorship of this hymn. The Southern recension of Panchastavi discoverd at Trivandrum takes it to be the composition of Laghu Bhattaraka.

(cf. introduction)

IST CANTO ENDS

SECOND CANTO

अथ चर्चस्तवो द्वितीयः ॥

नमस्त्रिपुरसुन्दर्यै

आनन्दसुन्दरपुरन्दर[1] मुक्तमाल्यं
मौलौ हठेन निहितं महिषासुरस्य[2] ।
पादाम्बुजं भवतु मे विजयाय मञ्जु-
मञ्जीरशिञ्जितमनोहरमम्बिकायाः ॥१॥

Thy beautiful lotus foot, O Mother, on which God Indra, in bliss, (at the victory gained over Asuras through Thy favour) placed a necklace of pearls, the same foot which forcefully pressed on the head of Mahishasura (the chief of the Asuras) and the sweet jingling of whose anklet bewitches the mind (of Thy devotees), may the same foot be the cause of victory to me. 1.

1. आनन्द, सुन्दर, पुरन्दर can also be taken as separate names of the son of Goddess Lakshmi (Sri Putra, the Cupid and Indra respectively.

2. महिषासुरस्य— of the Mahishasura, the demon having taken the form of a bison (महिष), who was ultimately killed by Durga.

(C. F. Durga Saptshati- II and III Chapters)

अम्बिकायाः— of the Ambika which has been described as:—

आत्मनः स्फुरणं पश्येद्यदा सा परमा कला ।
अम्बिकारूपमापन्ना परा वाक् समुदीरिता ॥

'Perceiving the throbbing of the self-awakened soul, that transcendental sweet tinkling assuming the form of Ambika is called Para Vak—the primeval speech.'

(See I Canto also)

सौन्दर्यविभ्रमभुवो भुवनाधिपत्य-
सम्पत्तिकल्पतरवस्त्रिपुरे ! जयन्ति ।
एतेकवित्व[1] कुमुदप्रकरावबोध-
पूर्णेन्दवस्त्वयि जगज्जननि प्रणामः ॥२॥

O Mother of the universe, Goddess Tripura, the sphere of Thy surpassing beauty, like the Kalpa Vriksha (wish—fulfilling tree), becomes the means of granting the boon of sovereignty of the three worlds and the talents of a poet (to Thy devotees), in the same way as the full moon brings a host of Kumud flowers to bloom. (Hence) these salutations made to Thee, O Goddess, become the cause of victory (to Thy worshippers). 2.

1. कवित्व— the talents of a poet; thinking power; comprehension.

देवि ! स्तुतिव्यतिकरे कृतबुद्धयस्ते
वाचस्पतिप्रभृतयोपि जडीभवन्ति ।
तस्मान्निसर्गजडिमा[1] कतमोहमऽत्र
स्तोत्रं तव त्रिपुरतापनपत्नि ! कर्तुम् ॥३॥

O Goddess, even the very wise Brihaspati (the High-priest of the celestials) and the Devas (shining ones) fail in their efforts to sing Thy praises. Therefore, how can an inherently dull-witted person like me stand any where in praising Thee, who art the spouse of (Lord Shiva), the destroyer of demon Tripura-Sura. 3.

1. निसर्गजडिमा— dullness by nature (refer to the last verse of Ist Canto 'Laghutvatmani').

मातस्तथापि भवतीं भवतीव्रताप-
विच्छित्तये स्तुतिमहार्णवकर्णधारः ।
स्तोतुं भवानि ! स भवच्चरणारविन्द-
भक्तिग्रहः किमपि मां मुखरी करोति ॥४॥

O Mother: Even so (despite my inadequacy) my passionate devotion unto Thy lotus feet makes me somewhat articulate in singing Thy praise which is the means to overcome the acute fever of the world (i.e. its suffering and misery) and acts as a helmsman to ferry one across this ocean of sorrow. 4.

सूते जगन्ति भवती भवती बिभर्ति
जागर्ति तत्त्वयकृते भवती भवानि ।
मोहं[1] भिनत्ति भवती भवती रुणद्धि
लीलायितं जयति चित्रमिदं भवत्याः ॥५॥

O Bhawani: (Shiva's consort), Thou art the Creator as well as the Preserver of the worlds. At the same time Thou art alert towards their destruction, when the time is ripe. Thou dost destroy delusions though hiding Thy real self. All this Thy sport is triumphant, though bewildering in its ways.

5.

1. मोहं – may also mean भेदः (duality) or अविद्या (ignorance.

यस्मिन्मनागऽपि नवाम्बुजपत्रगौरि !
गौरि ! प्रसादमधुरां दृशमाऽदधासि ।
तस्मिन्निरन्तरमनङ्गशरावकीर्ण-
सीमन्तिनीनयनसन्ततयः पतन्ति ॥६॥

O Gauri: Spotless like a newly opened lotus petal, upon whom-so-ever out of even a small measure of grace Thou dost cast a kind glance, on him (Thy devotee) ceaslessly centre the looks of charming ladies made restless by the arrows of Cupid.

6.

पृथ्वीभुजोऽप्युदयनप्रवरस्य[1] तस्य

[2]विद्याधरप्रणतिचुम्बितपाद पीठः ।
यश्चक्रवर्तिपदवीप्रणयः स एष
त्वत्पादपङ्कजरजःकृणजः प्रसादः ॥७॥

It was through the Grace emanating from the dust particles on Thy lotus feet that the eminent Udayana (a terrestrial Lord), whose foot-stool even the demi-gods (Vidyadharas) reverently kissed, obtained the sovereignty of the whole world.

7.

1. The use of प्रवर may also suggest the name of प्रवरसेन II, King of Kashmir (refer to the introduction). The use of indeclinable अपि, also cannot be explained otherwise.

2. विद्याधर— will also mean those having become proficient in esoteric lore— विद्यां (रहस्यविद्यां धारयन्ति), विद्या रहस्यविद्या.

कल्पद्रुमप्रसवकल्पितचित्रपूजा-[1]
मुद्दीपितप्रियतमा[2]मदरक्तगीतिम् ।
नित्यं भवानि ! भवतीमुपवीणयन्ति[3]
विद्याधराः कनकशैल[4]गुहागृहेषु ॥८॥

O Bhawani (spouse of Shiva), with flowers from Kalpa Vriksha (The tree of paradise which fulfills all desires), the demi-gods perform their unique worship of Thee and sing songs full of exhilirating, extremely sweet, enrapturing

music, playing these songs on subtle Vina (a kind of musical instrument) without cessasion in their cavernous abodes on Moun Sumeru (The golden Mount). 8.

1. चित्रपूजा— The use of चित्र may be construed as 'in accordance with various prescribed methods of worship पंचोपचार or शोडषोपचार, five-fold or six-fold methods respectively.

2. प्रियतमा— Exceedingly pleasing (feminine). It might also connote the beloveds of the विद्याधरा: (demi-gods) known for their amour. The translation would be:—
'In the company of their beloveds whose sweet notes have become slightly inebriated.'

3. उपवीणयन्ति— Sing on the Veena with an eye on ताल (beat of time) and लय (pause). The tribe of Vidyadaras and especially the Gandharvas are supposed to be born musicians.

4. 'मेरु' or 'सुमेरु' is the name of a fabulous mountain round which all the planets are said to revolve. It is also said to be made of gold and gems.

लक्ष्मीवशीकरणकर्मणि कामिनीना-
माऽकर्षणव्यतिकरेषु च [1]सिद्धमन्त्रः* ।
नीरन्ध्रमोहतिमिरच्छिदुरप्रदीपो
देवि ! त्वदऽङ्घ्रिजनितो जयति प्रसादः ॥९॥

O Goddess, in the effort to bring Lakshmi (the Goddess of wealth) under one's control

and in the aim to attract lovely women to oneself, as also in lighting the lamp which dispels the thick darkness of delusion, the infallible Mantra to achieve success is the Grace emanating from Thy feet. 9.

1. सिद्धमन्त्र:— Herein clear reference to 'भोग'* has been made.

2. प्रसाद:— Herein clear reference to 'मोक्ष' has been made.

देवि ! त्वदङ्घ्रिनखरत्नभुवो मयूखाः
प्रत्यग्रमौक्तिकरुचो मुदमुद्वहन्ति ।
सेवानतिव्यतिकरे सुरसुन्दरीणां
सीमन्तसीम्नि कुसुमस्तवकायितं यैः ॥१०॥

O Godess: The luminous beams, issuing from the gem-like nails of Thy feet, as bright as the lustre of ever - fresh pearls, cause untold happiness (to Thy devotees). The same beams adorn, like a cluster of flowers, the

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**In Shaivism Bhoga and Moksha are not contradictory to each other. In essence they are complementary as ordained:—*

श्री सुन्दरीपूजन तत्पराणां, भुक्तिश्च मुक्तिश्च करस्थितैव ।

For those who incessantly propitiate the Supreme Energy, Bhoga and Moksha are easily attainable (held in their palm). *(Tantra Sara)*

head at the place where the hair is parted of the consorts of gods, when they bow devoutly before Thee (in worship). 10.

मूर्ध्नि स्फुरत्तुहिनदीधितिदीप्तिदीप्तं
मध्ये ललाटममरायुधरश्मिचित्रम् ।
हृच्चक्रचुम्बि हुतभुक्कणिकानुरूपं
*ज्योतिर्यदेतदिदमम्ब! तव स्वरूपम् ॥११॥

The splendour, which shines like the cool rays of the moon in the head, like the coloured beams of a rainbow in the middle of the forehead and which kisses the heart-chakra like a tongue of fire, that splendour, verily, is Thy own glorious Form, O Mother. 11.

रूपं तव स्फुरितचन्द्रमरीचिगौर-[1]
माऽलोकते शिरसि[2] वागधिदैवतं यः ।
निःसीमसूक्तिरचनामृतनिर्भरस्य
तस्य प्रसादमधुराः प्रसरन्ति वाचः ॥१२॥

He (Thy devotee), who perceives Thy (lustrous) form, like the white rays of the full moon, and as the primeval fount of all articu-

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*ज्योति— *Actually the* परं शाक्तं तेजः । *The Transcendental splendour of the Energy (Kundalini).*

Cf. Kathopanishad V—15.

lation in his head, that devotee, O Goddess, acquires the gift of limitless flow of words, rich with the ambrosia of sweetness and beauty of expression. 12.

1. Some editions of पञ्चस्तवी have शुभ्रम् instead of गौरं which means the same thing.

2. Some editions have मनसि instead of शिरसि (in his mind); शिरसि (in his head) seems to be more correct as it agrees with the content given in 1—8 completely.

सिन्दूरपांसुपटलच्छुरितामिव द्यां
त्वत्तेजसा जतुरसस्नपितामिवोर्वीम् ।
यः *पश्यति[1] क्षणमपि त्रिपुरे ! विहाय
व्रीडां मृडानि ! सुदृशस्तमनुद्रवन्ति ॥१३॥

O Goddess Tripura: He who perceives (during meditation) even for a moment, the sky coloured with a coat of vermilion dust and the earth steeped in the red juice of lac with Thy glory, beautiful - eyed maidens, O Goddess, casting away their modesty, run after him. 13.

1. पश्यति— Perceives during meditation the pink halo of the Goddess Tripura all around.

**as given in* वामकेश्वरा तन्त्र :—
स्वयं हि त्रिपुरा देवी लौहित्य तद्विमर्शनम ।

मातर्मुहूर्तमपि यः स्मरति स्वरूपं
लाक्षारसप्रसरतन्तुनिभं भवत्याः ।
ध्यायन्त्यनन्यमनसस्तमनङ्गतप्ताः
प्रद्युम्नसीम्नि सुभगत्वगुणं तरुण्यः ॥१४॥

O Mother: He who contemplates Thee, even for an instant, like the fine fibre stretching out from the juice of lac, that devotee of noble virtues becomes the object of undivided attention, in the abode of Cupid, on the part of youthful maidens tormented by love. 14.

योऽयं चकास्ति [1]गगनार्णवरत्नमिन्दु-
र्योऽयं सुराऽसुरगुरुः पुरुषः पुराणः ।
यद्वाममर्धमिदमऽन्धकसूदनस्य
देवि ! त्वमेव तदिति प्रतिपादयन्ति ॥१५॥

O Goddess: The Jewel that shines as the moon in the sky-like ocean of mind, that which is the primeval Being, the mentor of the celestials and demons both, and that which is the left half of the destroyer of Andhaka (a demon) i.e. Lord Shiva, Thou art verily all that (O Kundalini).
15.

1. Actually the flow of Kundalini through इडा, पिंगला, सुषुम्ना has been described euphemistically as moon' sun and fire.

इच्छानुरूपमऽनुरूपगुणप्रकर्षं
*सङ्कर्षणि[1] ! त्वमनुसृत्य यदा बिभर्षि ।
जायेत स त्रिभुवनैक गुरुस्तदानीं
देवः शिवोऽपि भुवनत्रयसूत्रधारः ॥१६॥

O Centralizing Power: It is when, of Thy own choice, Thou bringest the appropriate Gunas (the three qualities of Prakrati or matter) into fullness, then only does God Shiva, the sole Creator of the three worlds, become the Stage-Manager of the Cosmic Drama of existence. 16.

1. सङ्कर्षणि— The faculty of bringing together. However in Shaivistic terminology it is called कलासङ्कर्षणि which connotes the centralization of all the three breaths into one at the time of Pranayama.

**As laid down in Yamala Tantram:—*

अयं पथद्वये कालः स्थूलश्चरति योगिनाम्
सव्यापसव्ये मध्ये च शक्तित्रयविभूषितः
साग्रसेत त्रिविधं कालं कालसङ्कर्शिणी तथा ।

"The gross breath of Yogis flows through two channels of left and right nostrils, and the (subtle) breath in between these two, is adorned by the three energies of desire, perception and action; Kala Sankarshini is that faculty which devours all these three breaths (making them only one)".

This also explains the use of इच्छा *at the beginning of this verse.*

रुद्राणि[1] ! विद्रुममयीं प्रतिमामिव त्वां
ये चिन्तयन्त्यरुणकान्तिमऽनन्यरूपाम् ।
तानेत्य पक्ष्मलदृशः प्रसभं भजन्ते
कण्ठावसक्तमृदुबाहुलतास्तरुण्यः ॥१७॥

O Rudrani (Shakti): Those (devotees of Thine) who meditate on Thy unique appearance, wearing a rosary of reddish corals (Rudraksha), luminous like the morning sun, they are adored by youthful women with lovely eyes who, drawing close to them, wind their soft and creeper-like tender arms round their neck with all their force. 17.

1. रुद्राणि— 'Ru' denotes 'Ruja' afflictions of mind and body etc. 'Dra' for destroying— the Goddess who destroys the afflictions of mind and body.

त्वद्रूपमुल्लसितदाडिमपुष्परक्त-
मुद्भावयेन्मदनदैवतमक्षरं[1] यः ।
तं रूपहीनमपि मन्मथनिर्विशेष-
मालोकयन्त्युरुनितम्बभरास्तरुण्यः ॥१८॥

Whoever meditates upon Thy imperishable form, crimson like a fully opened pomegranate blossom, and pays homage to Thee as Kamadeva (Cupid), he himself, even if ugly, becomes the mind-alluring God of love in the eyes of youthful damsels (adorned) with large, well-formed hips.
18.

1. मदनदैवतं अक्षरं— 'अक्षरं' the syllable of 'मदनदैवतं' the Kamaraja incantation. 'The one who propitiates with the efficacious syllables of Kamraja Bija mantra' (another rendering).

ध्याताऽसि हैमवति ! येन हिमांशुरश्मि-
मालाऽमलद्युतिरऽकल्मषमानसेन ।
तस्याऽविलम्बमऽनवद्यमऽनल्पकल्प-
मल्पैर्दिनैः सृजसि सुन्दरि ! वाग्विलासम् ॥१६॥

O Daughter of the Himalayas (spotless like snow): The devotee who, with a pure heart, meditates on Thy stainless glory, like a cluster of moon beams, O Beauteous One, Thou dost soon bless him with unlimited power of faultless expression (genius) in a matter of days. 19.

आधारमारुतनिरोधवशेन येषां
सिन्दूररंजितसरोजगुणानुकारि ।
तीव्रं हृदि स्फुरति देवि ! वपुस्त्वदीयं
ध्यायन्ति तानिह समीहितसिद्धसाध्याः ॥२०॥

O Goddess: He who, after having gained the power to raise the Vayu (Prana) from Muladhara into the heart, perceives Thee in the form of a fine fibre of lotus, dyed in vermilion, he becomes the object of adoration of Siddhas (perfected beings) and Sadhyas (Gods). 20.

त्वामैन्दवीमिव कलामनुभालदेश-
मुद्भासिताम्बरतलामऽवलोकयन्तः ।
सद्यो भवानि! सुधियः कवयो भवन्ति
त्वं भावनाहितधियां कुल कामधेनुः ॥२१॥

O Bhawani: Those devotees, who see Thee clearly like the crescent of the moon, shining in the forehead, lighting from its depths the sky of the mind, those wise men soon become seers and Thou grantest all desires to these discerning souls full of faith. 21.

त्वां *व्यापिनीति समना इति कुण्डलीति[1]
त्वां कामिनीति कमलेति [2]कलावतीति ।
त्वां मालिनीति ललितेत्यपराजितेति
देवि ! स्तुवन्ति विजयेति जयेत्युमेति ॥२२॥

O Goddess: Thy devotees in their eulogies call Thee as all-pervading, benevolent, as Kundalini (serpent power), as the fulfiller of desires, as Goddess of Fortune, as Goddess of sixty four Arts, as wearing a garland, as beauty incarnate, invincible, as one granting victory and success, and as the consort of Lord Shiva. 22.

**According to 'Trika' these appellations of the Goddess can be explained as follows:—*

व्यापिनी, सुमनाः कुण्डली— *The three energies of* *→

1. सुमना— Benevolent, in some editions it is समना।

2. कलावती— कल— 64 arts, वती— possessor of. It has another shade of meaning in consonance with the Shaivistic tradition :—

कला is the whole gamut of letters from अ to क्ष, 53 in number (refer 1—19). The Goddess represents the whole gamut of alphabet as in 'Subhagodaya Tantra' षोडषी तु कला ज्ञेया— These letters are to be taken as sixteen— the fifteen vowels and the Visarga.

It might even mean चन्द्रकला— the digits of moon.

ये चिन्तयन्त्यरुणमण्डल[1]मध्यवर्ति
रूपं तवाम्ब ! नवयावकपङ्कपिङ्गम् ।
तेषां सदैव कुसमायुधबाणभिन्न-
वक्षःस्थला मृगदृशो वशगा भवन्ति ॥२३॥

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creation, sustenance and annihilation. Here कुण्डली *is not to be confused with* कुण्डलिनि *(the serpent power).*

इच्छया तु यदा देवी प्रसरत्यविलम्बित: ।

सा शक्ति: परमा सूक्ष्मा, उन्मना शिवरूपिणी ॥

Vyapini or Unmana is that subtle power of pervasion born of the instant volition of the Goddess.

Samana is that power which resides in the interior of all.

क्रोडी करोति या विश्वं संहृत्य पुनः पुनः, कुण्डलाख्या महाशक्तिः ।

Kundali is that super - power which having annihilated it again and again assimilates the universe.

(*Vidyarnava - Tantra*)

O Mother: Those devotees who meditate upon Thee as existing in the halo of the sun, red like unto fresh lac, to them always become submissive (out of intense love) gazalle-eyed beauties, their bosoms pierced through a through by the arrows of Cupid.

1. अरुण मण्डल— The solar disc. Reference being to the awakening of Kundalini ascend ing through Sushumna.

उतप्तहेमरुचिरे त्रिपुरे ! पुनीहि
चेतश्चिरन्तनमघौघवनं लुनीहि ।
कारागृहे निगडबन्धनपीडितस्य
त्वत्संस्मृतौ झटिति मे निगडास्त्रुटन्तु ।।२४।।

O Goddes Tripura: Shining with the lustre of burnished Gold, heated in fire, may Thou cleanse me and may Thou cut down the dense forest of sins clinging to me through many lives. May my remembrance of Thee instantly break asunder the fetters that bind my suffering self to the prison-house of the body. 24.

'शर्वाणि ! सर्वजनवन्दितपादपद्मे !
पद्मच्छदच्छविविडम्बितनेत्रलक्ष्मि ! ।
निष्पापमूर्तिजनमानसराजहंसि[2] !
हंसि त्वमापदमऽनेकविधाम् जनस्य ।।२५।।

O Goddess of Dissolution ! Adorned with

eyes beautiful like the petals of a lotus, Thy lotus feet command the homage of multitudes. Roaming King-Swan-like the lake of mind of pure hearted devotees, Thou destroyest all evils threatening those who take refuge in Thee. 25.

1. शर्वाणि can also connote dispeller of ignorance. श्रनति=dispels, श्रवणि = श्रज्ञान, कलुष = ignorance.

2. मानस राजहंसि The King - Swan is supposed to sport in मानस lake. It is proficient in separating milk from water i. e. real from the unreal. मानस also means mind.

त्वत्पादपङ्कजरजः प्रणिपातपूतैः
पुण्यैरनल्पमतिभिः कृतिभिः कवीन्द्रैः ।
क्षीरक्षपाकरदुकूलहिमावदाता[1]
कैरप्यवापि भुवनत्रितयेऽपि कीर्तिः ॥२६॥

Only a few, taking refuge in the dust of Thy lotus feet, became great poets, pure in heart, of great wisdom and noble deeds and won to fame which resounded in the three worlds, stainless like the moon, silk, milk or snow. 26.

1. श्रवदाता— unblemished, stainless. Fame is likened to immaculate whiteness e. g. कीर्ति धवला— Fame is whiteness incarnate.

त्वद्रूपैकनिरूपणप्रणयिताबन्धो दृशोस्त्वद्गुण-
ग्रामाकर्णनरागिता श्रवनयोस्त्वत्संस्मृतिश्चेतसि ।

त्वत्पादार्चनचातुरी करयुगे त्वत्कीर्तनं वाचि मे
कुत्रापि त्वदुपासनव्यसनिता मे देवि ! मा शाम्यतु ॥२७॥

O Goddess : May my eyes ever ardently seek to visualize Thy form, may both my ears ever long to listen to descriptions of Thy countless virtues, may my mind ever be engaged in Thy remembrance, may my voice be always raised in Thy praises, may my two hands ever be busy in actively worshipping Thy feet. (In short) may my zeal for worshipping Thee never diminish in any way. 27.

उद्दामकामपरमार्थसरोजषण्ड-
चण्डद्युतिद्युतिमुपासितषट्प्रकाराम्[1] ।
मोहद्विपेन्द्रकदनोद्यतबोधसिंह-
लीलागुहां भगवतीं त्रिपुरां नमामि ॥२८॥

I make obeisance to Thee, O Goddess Tr pura, who actest like the warm glow of the sun in bringing the lotus - cluster of one's intense desire for higher knowledge to bloom, who when worshipped in six ways, (i. e. with the five senses and the mind) dost become the sporting arena of the lion of wisdom ready to kill the elephant of delusion. 28.

1. The outer organs (five) and the inner mind making six or, (in other words), worship with one's whole being as alluded to in the previous verse.

गणेशवटुकस्तुता[1] रतिसहायकामान्विता
स्मरारिवरविष्टरा कुसुमबाणबाणैर्युता ।
अनङ्गकुसुमादिभिः परिवृता च सिद्धैस्त्रिभिः
[2]कदम्बवनमध्यगा त्रिपुरसुन्दरी पातु नः ॥२९॥

O Thou Goddess Tripura Sundari (supreme beauty of the three worlds), who art worshipped by Ganesha and Vatuka (Bhairava), having pleasurable connection with the Eros, having for Thy exalted seat Lord Shiva Himself, armed with the arrows of Cupid and adorned with the flowers of the God of Love, with Brahma, Vishnu and Mahesh forming the members of Thy family, residing in the midst of the forest of Kadamba trees. May Thou, O Tripura, grant protection to us. 29.

1. वटुक— may mean also वटु i. e. वामन रूपी विष्णु— Vishnu in the form of a pygmy.

2. कदम्बा— A kind of tree said to put forth buds at the thundering of clouds. It is a variety of 'Ashoka' tree said to blossom when virgins touch it with their jingling feet.

यः स्तोत्रमेतदनुवासरमीश्वरायाः
श्रेयस्करं पठति वा यदि वा शृणोति ।
तस्येप्सितं फलति राजभिरीड्यतेऽसौ
जायेत स प्रियतमो हरिणेक्षणानाम् ॥३०॥

Whoever, without remission, reads this auspicious Stotra of the Goddess or listens to it reaches the fulfilment of all his desires. He is worshipped even by kings and becomes intensely dear to beautiful women with gazelle eyes. 30.

*ब्रह्मेन्द्ररुद्रहरिचन्द्रसहस्ररश्मि-
स्कन्दद्विपाननहुताशनवन्दितायै ।
वागीश्वरि ! त्रिभुवनेश्वरि ! विश्वमात-
रन्तर्बहिश्च कृतसंस्थितये नमस्ते ॥३१॥

O Goddess of speech : Mistress of the

**This verse is amenable to an esoteric rendering also:*

i) ब्रह्मा, विष्णु *and* रुद्रः *signify the* अ, उ *and* अं *of the Pranava* ओं ।

ii) चन्द्रः, सूर्यः *and* अग्निः *signify the Ida, Pingala and Sushumna— channels of Kundalini.*

iii) Skanda— the war lord and Ganesha— the celestial scribe or master of wisdom

iv) Indra— The lord of Devas or the knower of Brahma the Supreme Spirit. (Cf Aitreya Samhita

The translation would thus be:—

"Personification of Pranava (ॐ), typifying the course of Kundalini through Ida, Pingala and Sushumna, bestower of Might and Wisdom both, and imparter of knowledge of the Supreme Spirit"

three worlds, Creatrix of the universe, pervading both within and without, adored by Brahma (the Creator), Vishnu (the Preserver), Rudra (the Destroyer) Indra (the lord of elements), Chandra (the moon), the sun, Kumara and Ganesha (sons of Shiva and Parvati) and by Agni (God of fire), my obeisance to Thee. 31.

The title of this Canto is चर्चस्तव: चर्च means recitation or repeated reading.

SECOND CANTO ENDS

THIRD CANTO

अथ तृतीयो षट्स्तवः ॥

×..×

देवि! *त्र्यम्बकपत्नि! पार्वति! [1]सति! त्रैलोक्यमातः! शिवे!
शर्वाणि! त्रिपुरे! [2]मृडानि! [3]वरदे! रुद्राणि! कात्यायिनि! ।
भीमे! भैरवि! चण्डि! [4]शर्वरि! [5]कले! कालक्षये! शूलिनि!
त्वत्पादप्रणतानऽनन्यमनसः पर्याकुलान्पाहि नः ॥१॥

O Goddess Parvati, Consort of the three-eyed Shiva, Daughter of Himalaya, Immaculate, Eternal Mother of the three worlds, Shivay (benefactress), Sharvani (Durga), Tripuray (tri-lateral), Mridhani (transporting), Vardhey (bestower of boons), Rudrani (of frightful aspect), Katyayani (clothed in red), Bhimay (terrible), Bhairavi (consort of Bhairva), Chandi (the fierce), Sharvari (alternately dark and pale in complexion), Kalay (Irenic), Kalakheye (the annihilator of Time and the destroyer of Death),

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*त्र्यम्बक— त्र्य — *three*, अम्बका— *eye, the three eyed Lord Shiva*, पत्नि—*His consort. The third eye is actually the* ज्ञान चक्षु (*the eye of discrimination*) *by which the Lord turned Cupid into ashes.*

(*Kumar Sambhavam- III Canto*)

Shoolini (the weilder of the spear), May Thou (O Goddess) grant us, Thy devotees, bent in contemplation at Thy feet, protection from the afflictions which beset us on every side. 1.

1. सती— the name of the wife of Lord Shiva, prior to Parvati. She was the daughter of Daksha Prajapati. सती can also be derived from the root अस् to be— which is always, existent.

2. मृडानी— the root मृड् denotes to transport— hence the Goddess who transports her devotees to the joy of material as well as spiritual well-being.

3. वरदा— वर may mean superiority also. Bestower of superiority.

4. शर्वरी— Night combining in itself the pale glow of moon.

5. कले— From Kala a digit of moon, or from Kala-sweet. It can mean the Goddess adorned with the digits of moon, or sweet - voiced.

उन्मत्ता इव सग्रहा[1] इव विषव्यासक्तमूर्च्छा इव
प्राप्तप्रौढमदा इवाति विरहग्रस्ता इवार्ता इव ।
ये ध्यायन्ति हि [2]शैलराजतनयां धन्यास्त एकाग्रत-
स्त्यक्तोपाधिविवृद्धरागमनसो ध्यायन्ति वामभ्रुवः ॥२॥

Distraught like one possessed, swooning as if with the effect of poison, or like those

drowned in affliction due to separation (from their beloveds), intoxicated, lost to the sense of their own self, damsels with lovely eye-brows dwell constantly in their minds on those fortunate devotees, who, with undivided attention, free from distractions, worship Thee, O daughter of Himalaya (Kundalini). 2.

1. सग्रहा:— under the influence of bad stars. ग्रह:— a planet.

2. शैल— a mountain. Here it might be taken as the progeny of तनया of शैलराज— Mountain-King—the mount of Kanda from where Kundalini is born.

देवि ! त्वां सकृदेव यः प्रणमति क्षोणीभृतस्तं नम-
न्त्याजन्मस्फुरदङ्घ्रिपीठविलुठत्कोटीरकोटिच्छटाः ।
यस्त्वामर्चति सोऽर्च्यते[1] सुरगणैर्यः स्तौति[2] स स्तूयते
यस्त्वां ध्यायति[3] तं स्मरार्तिविधुरा ध्यायन्ति वामभ्रुवः ।।३।।

O Goddess, before him, who even once humbly completely prostrates himself before Thee, emperors bow down from his very birth, the crests of their diadems laid tremblingly at his shining foot-stool. He who worships Thee, is worshipped by celestials. He who sings Thy praises, is praised far and wide. He, who meditates on Thee, becomes the object of fond attention on the part of beauteous damsels smitten with love. 3.

1. अर्चन for ऍ

2. स्तुति for ह्रीं
3. ध्यान for सौः (Three modes of worship for three seed incantations).

ध्यायन्ति ये क्षणमपि त्रिपुरे ! हृदि त्वां
लावण्ययौवनधनैरपि विप्रयुक्ताः ।
ते विस्फुरन्ति ललितायतलोचनानां
चित्तैकभित्तिलिखितप्रतिमाः पुमांसः ॥४॥

O Tripura ! They, who meditate on Thee with their whole being even for an instant, though lacking the fortune of charm and youth, imprint their image on the exclusive murals of the minds of entrancingly beautiful, large-eyed belles (i.e . are able to command the love of beautiful women). 4.

एतं किं नु दृशा पिबाम्युत विशाम्यस्याङ्गमङ्गैर्निजैः
किं वामुं निगलाम्यनेन सहसा किं वैकतामाश्रये ।
तस्येत्थं विवशो विकल्पघटनाकूतेन योषिज्जनः
किं तद्यन्न करोति देवि ! हृदये यस्य त्वमावर्तसे ॥५॥

What (sacrifice) there is, O Goddess, which youthful maidens would not do for him, (Thy devotee) who cherishes Thee in his heart? "I wish so much to drink him with my eyes (look constantly at him)". "I wish to touch his limbs with mine". "I wish to absorb him into myself or to enter into and be one with

him". Such are the thoughts that arise in their minds (in regard to him), lost to all control over themselves. 5.

विश्वव्यापिनि यद्वदीश्वर इति स्थाणावनन्याश्रयः
*शब्दः शक्तिरिति त्रिलोकजननि ! त्वय्येव तथ्यस्थितिः ।
इत्थं सत्यपि शक्नुवन्ति यदिमाः क्षुद्रा रुजो बाधितुं
त्वद्भक्तानऽपि न क्षिणोषि च रुषा तद्देवि ! चित्रं महत् ।।६।।

O Creatrix of the three worlds: Just as the word 'Ishwara' (the lord) applies exclusively to the all - pervading Shiva, self-existing and eternal, in the same way, O Goddess, the very same word (Ishwarı) applies to Thee also as Thou art the 'Shakti' or the potency of Lord Shiva. This being so, it is very strange that Thou dost not, in Thy wrath, destroy the petty worldly affiictions which form a potent cause of hindrance to Thy devotees. 6.

इन्दोर्मध्यगतां मृगाङ्कसदृशच्छायां मनोहारिणीं
पाण्डूत्फुल्लसरोरुहासनगतां स्निग्धप्रदीपच्छविम् ।
वर्षन्तीममृतं* भवानि ! भवतीं ध्यायन्ति ये देहिन-
स्ते निर्मुक्तरुजो भवन्ति विपदः प्रोज्झन्ति तान्दूरतः ।।७।।

**As in Shiva Sutra II chapter Shaktopaya:—* ' न विद्या मात्रिकाऽपरा— *'there is no knowledge othe: than the letters of the alphabet'.*

2nd *→

O Bhawani (Goddess Parvati) : Mortals who, with one - pointed mind, meditate on Thee, seated on a white, full-blown lotus, shining like a lamp brimful with oil, spotless as camphor or like the orb of the moon, soul - captivating and nectar-raining, they are set free from the miseries of existence (birth, death, etc.) and all calamities stay away from them. 7.

1. मृगाङ्क— The moon with spots which look like an antelope, or it may mean 'camphor' here.

पूर्णेन्दोः शकलैरिवातिबहलैः पीयूषपूरैरिव
क्षीराब्धेर्लहरीभरैरिव सुधापङ्कस्य पिण्डैरिव ।
प्रालेयैरिव निर्मितं तव वपुर्ध्यायन्ति ये श्रद्धया
[1]चित्तान्तर्निहतार्तितापविपदस्ते सम्पदं बिभ्रति ॥८॥

Those (devotees) who, in all humility and faith, meditate on Thee, dwelling in their minds on Thy form like the orb of the full moon, or a vast ocean of milk (heaving) with waves of elixir, resembling globes of concentrated nectar, (white) like snow, they (even though) afflicted by sorrows and calamities, attain to spiritual and temporal prosperity (by Thy Grace). 8.

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*कुण्डलिनी *is supposed to rain nector when entering the* सहस्रार— *the crown of the head (Cf Somananda)*

1. चित्तान्तर्निहत— in the minds— *आधि:- meaning mental sorrow. आर्तिताप— the aiments of body.

[1]ये संस्मरन्ति तरलां सहसोल्लसन्तीं
त्वां *ग्रन्थिपञ्चकभिदं तरुणार्कशोणाम् ।
रागार्णवे बहलरागिणि मज्जयन्तीं
कृत्स्नं जगद्दधति चेतसि तान्मृगाद्यः ॥६॥

Those who constantly think of Thee as being (perpetually) in motion (like the rise and fall of ocean waves) prone to create (and destroy) at Thy wish, tearing asunder the five knots, crimson like the newly risen morning

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* आधीनामगदं दिव्य, व्याधीनां मूलकृन्तनम् ।
उपद्रवाणां दलनं, महादेवं नमाम्यहं ॥

(Cf. Pushpadanta, Mahimna - stotra)
'I bow to that great Lord Shiva, who sets at naught all the friction, is a celestial remedy for mental afflictions and destroys to the root all the physical (bodily) ailments.'

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*ग्रन्थिपञ्चकभिदं— *The five knots of Maya called serially are:—*

तमो मोहः महामोहः तामिस्रः अविद्या ।

(Cf. Vishnu Purana.)
Darkness, delusion, excessive obscuration, anger and ignorance. "The Goddess who undoes these knots".

sun, drowning the alluring world into an enrapturing pink ocean of joy, they (O Goddess) occupy the minds of gazelle-eyed women (fond of them). 9.

1. ये इत्यादि— In the first line the awakening of Kundalini has been specifically mentioned.

लाक्षारसस्नपितपङ्कजतन्तुतन्वी-
मऽन्तः स्मरत्यऽनुदिनं भवतीं भवानि ।
यस्तं स्मरप्रतिममऽप्रतिमस्वरूपा
नेत्रोत्पलैर्मृगदृशो भृशमऽर्चयन्ति ॥१०॥

Lovely, fawn-eyed belles intensely adore with their peerless lotus eyes, as if he were Kamadeva (the God of love), him, O Bhawani, who ceaselessly dwells in his mind on Thee, resembling the fine fibre of a lotus stalk dyed in the sap of lac, (residing) in the Sushumna 10.

स्तुमस्त्वां वाचमऽव्यक्तां*
हिमकुन्देन्दुरोचिषम् ।
कदम्बमालां बिभ्राणा-
माऽऽपादतललम्बिनीम् ॥११॥

Lustrous, like the moon, white like snow

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*वाचमव्यक्तां— *The unmanifested or indistinct form of speech— The* ज्येश्ठा ।

(Cf. Shiva Sutra, II Chapter Shaktopaya)

or like a Jessamine flower, wearing a garland of red-kadamb blossoms, hanging down to the soles of Thy feet, we worship Thee as the unmanifested source of speech (in the para form). 11.

मूर्ध्नीन्दोः सितपङ्कजासनगतां प्रालेयपाण्डुत्विषं
वर्षन्तीमऽमृतं सरोरुहभुवो वक्त्रेऽपि रन्ध्रेऽपि च ।
अच्छिन्ना च मनोहरा च ललिता चाऽतिप्रसन्ना ऽपि च
त्वामेव स्मरतां स्मरारिदयिते ! वाक् सर्वतो वल्गति ॥१२॥

Flawless, exceedingly sweet and beautiful, soul-enchanting, uninterrupted flow of words (speech) manifests itself on all sides in them (in Thy devotees blessed by Thee with genius) who keep Thee, O Shakti of (Shiva), the destroyer of Kamadeva (God of love), constantly in their mind, as shining with the stainless, lustre of the moon in the head, seated on a gleaming lotus-throne, sparkling with the white glitter of snow, sprinkling nectar on the petals of the lotuses both in the Muladhara (the root-centre at the base of the spine) and Brahm-randra (the cavity of Brahma in the thousand petalled lotus in the head). 12.

ददातीष्टान्भोगान्क्षपयति रिपून्हन्ति विपदो
दहत्याधीन्व्याधीञ्छमयति सुखानि प्रतनुते ।
हठादऽन्तर्दुःखं दलयति पिनष्टीष्टविरहं
[1]सकृद्ध्याता देवी किमिव निरवद्य न कुरुते॥१३॥

O Goddess, meditated upon even once with one's whole being what (goal) is there that you do not accomplish without the least hitch? You bestow all wished-for chattels of enjoyment, destroy one's enemies, drive away calamities, subdue diseases of the body, burn away impurities, stamp out forcibly the suffering and sorrows of the mind, enhance happiness, and cure the pangs of separation (from the near and dear ones). 13.

1. सकृत— With the full application of methods prescribed for getting Kundalini awakened

यस्त्वां ध्यायति वेत्ति विन्दति जपत्यालोकते चिन्तय-
त्यन्वेति प्रतिपद्यते कलयति स्तौत्याश्रयत्यर्चति ।
यश्च त्र्यम्बकवल्लभे ! तव गुणानाऽकर्णयत्यादरा-
त्तस्य श्रीर्नगृहादपैति विजयस्तस्याग्रतो धावति ॥१४॥

O, Thou beloved of the Three-eyed (Lord Shiva) who-so-ever meditates on Thee, discovers Thee, attains Thee, recites Thy name, perceives Thee, thinks of Thee, follows after Thee, surrenders himself unto Thee, reflects on Thee, lauds Thee, takes shelter in Thee, worships Thee, or who, with reverence, listens attentively to (the recitation) of Thy (divine) attributes, the Goddess Lakshmi (Dispenser of spiritual and temporal wealth) never stays away from his abode and victory (every where) runs in front of him. 14.

किं किं दुःखं दनुजदलिनि ! क्षीयते न स्मृतायां
का का कीर्तिः *कुलकमलिनि[1] ! ख्याप्यते न स्तुतायाम् ।
का का सिद्धिः सुरवरनुते ! प्राप्यते नार्चितायां
कं कं योगं त्वयि न चिनुते चित्तमालम्बितायाम् १५॥

O, Thou slayer of Asuras (demons) what sorrow (that can afflict human beings) is there which cannot be ended by keeping Thy remembrance constantly in one's mind ? What is (the height of) fame, O Thou blooming lotus of Kula (the manifested world or Tantric system of worship) that cannot be attained by (singing) Thy praises ? What Siddhi (perfection or psychic power) there is, O Thou adored one of the Deities, that cannot be gained by Thy worship and what Yoga is there that cannot be achieved by centring the mind in Thee ? 15.

1. कुलः— कुं— the duality, लः- लुनाति meaning cuts, the system of Tantric worship which cuts duality. It also means organs of body. In Kulachara (Kula system) the organs of the body are trained for concentration (Samadhi).

**According to Tantra - Loka:—*

'कुलं परमा शक्तिरिति— *'Kula' is the Supreme Energy. Further comenting on it Abhinavagupta says:—*

लयोदयश्चित्स्वरूपस्तेन तत्कुलमुच्यते ।

"One who personifies in himself the collection (चित्), *creation* (उदयः), *and dissolution* (लयः) *of breath* (कः) *is called Kula."*

ये देवि ! दुर्धरकृतान्तमुखान्तरस्था

ये कालि ! कालघनपाशनितान्त बद्धाः ।

ये चण्डि ! चण्डगुरुकल्मषसिन्धुमग्ना-

स्तान्पासि मोचयसि तारयसि स्मृतैव ॥१६॥

Thy constant remembrance, O Goddess, saves (from destruction) those who have fallen into the inexorable jaws of death, liberates those, O Kali, who are caught inextricably in the thick noose of all-devouring time and (safely) ferries across those, O Chandi (of fierce aspect), who are drowned in the ocean of dreadful heinous sin. **16.**

लक्ष्मीवशीकरणचूर्णसहोदराणि

त्वत्पादपङ्कजरजांसि चिरं जयन्ति ।

यानि प्रणाममिलितानि नृणां ललाटे

लुम्पंति दैवलिखितानि दुरक्षराणि ॥१७॥

The specks of the dust of Thy feet, as potent in effect as the (magical) charms used to propitiate (bring under control) Lakshmi (the Goddess of wealth) remain ever victorious. Those specks of dust, O Goddess, sticking to the foreheads (of Thy devotees), when they bow down at Thy lotus feet (in obeisance), can erase (even) the adverse writ of Fate (otherwise ineffaceable). 17.

रे मूढाः ! किमयं वृथैव तपसा कायः परिक्लिश्यते
यज्ञैर्वाबहुदक्षिणैः किमितरे रिक्तीक्रियन्ते गृहाः ।
भक्तिश्चेदऽविनाशिनी[1] भगवतीपादद्वयी सेव्यता-
मुन्निद्राम्बुरुहातपत्रसुभगा लक्ष्मीः पुरो धावति ॥१८॥

O you ignorant beings (sunk in wordly delusions) why do (some of) you profitlessly torment your bodies by (extreme) penance and austerity, and others impoverish themselves with (the drain of) heavy payments for religious sacrifices (and ceremonies)? If your devotion is unflinching, then serve the two feet of the immortal Goddess and (soon) auspicious Lakshmi (the Goddess of wealth and prosperity), with a canopy of full-blown lotuses, would run in front of you. 18.

1. अविनाशिनी— Unwavering, steadfast. The steadfast faith in Goddess can bestow all that which otherwise can be obtained by penance and sacrifices.

याचे न कंचन न कंचन वञ्चयामि
सेवे न कंचन निरस्तसमस्तदैन्यः ।
श्लक्ष्णं वसे मधुरमद्मि भजे वरस्त्री-
देवी हृदि स्फुरति मे कुलकामधेनुः ॥१९॥

Free from all sense of dependence and dejection; neither seeking anything from anybody nor deceiving any-body, nor servile to anybody, I clothe myself in fine garments,

partake of sweet foods and have for my consort a woman of my choice (enjoy all legitimate pleasures of life) because Thou, O Goddess, the fulfiller of all desires (in the form of Kula) are blooming in my heart. 19.

[1]शब्दब्रह्ममयि ! स्वच्छे देवि त्रिपुरसुन्दरि ! ।
यथाशक्ति जपं पूजां गृहाण परमेश्वरि ॥२०॥

O Thou, immaculate Goddess, bearer of the Cosmic Sound, the beauteous Mistress of the Three Worlds (or the three states of waking, dream and dreamless slumber) to whatso-ever extent, according to my capacity, I can recite Thy name or offer Thee worship, pray do accept that, O Parmeshwari (Supreme Ruler of the universe). 20.

1. शब्दब्रह्म— can be construed also as the अनाहतनाद of the Yogis called also the 'voice of silence'.

2. The self-produced sound which becomes audible on the awakening of Kundalini and resolves itself in the four stages of परा, पश्यन्ती, मध्यमा and वैखरी as revelation and the expression of genius. That is why Vedas are called 'श्रुति' i.e. "Heard" and not reflectively produced.

नन्दन्तु साधकाः सर्वे विनश्यन्तु विदूषकाः ।
अवस्था शाम्भवी मेऽस्तु प्रसन्नोऽस्तु गुरुः सदा ॥२१॥

May all those striving for perfection attain to happiness, may all evil propensities of the wicked perish, may I attain to

the Shambhavi state (oneness with Universal Consciousness) and may my Guru (spiritual preceptor) always remain well pleased with me. 21.

दर्शनात्पापशमनी जपान्मृत्युविनाशिनी ।
पूजिता दुःखदौर्भाग्यहरा त्रिपुरसुन्दरी ।२२।।

O Thou beauteous Mistress of the Three worlds, the sight of Thee (darshana) washes away the sins (of Thy devotees), the recitation of Thy name destroys the fear of death and Thy worship drives away misfortune and pain. 22.

नमामि यामिनीनाथलेखालङ्कृतकुन्तलाम् ।
भवानीं [1]भवसन्तापनिर्वापणसुधानदीम् ।।२३।।

Adorned with the crescent of the Queen of night (the moon), in the hair on Thy head, and like a stream of nectar washing away the suffering of worldly existence, I make obeisance to Thee, O Bhawani (the Mistress of creation). 23.

1. भवसन्ताप— Inspite of all the worldly pleasures, as alluded to in previous verses, the devotee always thinks of getting emancipated from these, therefore, the word 'भवसन्ताप' 'suffering of worldly existence' has been used. The bliss of emancipated consciousness by far exceeds the highest happiness possible with the enjoyment of earthly pleasures.

मन्त्रहीनंक्रियाहीनं विधिहीनं च यद् गतम् ।
त्वया तत्क्षम्यतां देवि ! कृपया परमेश्वरि ।२४।।

Whatever (omission) has occurred through me, due to my lack (of knowledge) of the Mantra, or of religious rites or of the prescribed methods (to perform them), for all that, out of campassion, pray forgive me, O Parmeshwari (Supreme Ruler of the universe). 24.

THIRD CANTO ENDS

FOURTH CANTO

अथ पञ्चस्तव्यामम्बस्तवश्चतुर्थः ॥

यामाऽऽमनन्ति मुनयः प्रकृतिं पुराणीं
विद्येति यां श्रुतिरहस्यविदो वदन्ति ।
तामर्धपल्लवितशङ्कररूपमुद्रां
देवीमनन्यशरणः शरणं प्रपद्ये ॥१॥

She whom the sages have called by the name of primeval Prakrati (Nature), She whom the knowers of the essence of the Revealed Scriptures (Vedas) designate by the name of pure knowledge and She who as the half of Shankara (Lord Shiva) causes Him to manifest Himself, I, having no other shelter, take refuge in Her.
1.

अम्ब ! स्तवेषु तव तावदकर्तृकाणि
कुण्ठीभवन्ति वचसामपि गुम्फनानि ।
डिम्भस्य मे स्तुतिरसावसमञ्जसापि
वात्सल्यनिघ्नहृदयां भवतीं धिनोति ॥२॥

When in singing Thy praises even the beautiful hymns of the Vedas, which are revealed (i.e. have no mortal author) appear insipid, it is only the love over-flowing in Thy heart, O Mother, which finds pleasure in this incoherent hymn of praise (composed) by a dullard like me.

2.

[1]व्योमेति [2]बिन्दुरिति [3]नाद इतीन्दुलेखा-
रूपेति[4] वाग्भवतनूरिति मातृकेति ।
निःष्यन्दमानसुखबोधसुधास्वरूपा[5]
विद्योतसे मनसि भाग्यवतां जनानाम् ॥३॥

In the mind of fortunate devotees, O Mother, Thou dost manifest Thyself as the glowing sky (Super Consciousness), as the Bindu (non-dimensional void), as Nada (the Cosmic Sound), as the crescent of the moon, as the fount of expression (genius), as Mother, as the fount of Bliss and the Nectar of Jnana (supernal knowledge).

3.

1. व्योम— in Shaivism called 'चिदाकाश'— Super-Consciousness.

2. बिन्दु— is the knowledge, Jnanam.

3. नाद— is the 'sound of silence'

4. इन्दुलेखारूपेति— The digit of moon containing raining nectar, hence 'Kundalini' personified रूपेति ।

5. निष्यन्दमानसुखबोधसुधास्वरूपा— निष्यन्दमान– raining, pour-

ing, सुख— Bliss, Ananda, बोध— awakening. Full translation would be :—
"Manifestation of the ambrosial downpour of bliss and awakening."

आविर्भवत्पुलक[1]सन्ततिभिः शरीरै-
र्निःष्यन्दमानसलिलैर्नयनैश्च नित्यम् ।
वाग्भिश्च गद्गदपदाभिरुपासते ये
पादौ तवाम्ब ! हृदयेषु त एव धन्या ॥४॥

O Mother, with hairs on their bodies standing on end, with tears streaming down from their eyes and with their voices quivering with emotion those (devotees) who ceaselessly worship Thy feet in their heart, they are, indeed, blessed. 4.

1. पुलक— A thrill of joy or ecstasy, rapture.

वक्त्रं यदुद्यतमऽभिष्टुतये भवत्या-
स्तुभ्यं नमो यदपि देवि ! शिरः करोति ।
चेतश्च यत्त्वयिपरायणमम्ब ! तानि
कस्यापि कैरपि भवन्ति तपोविशेषैः ॥५॥

Very rare indeed is the man (Thy devotee), O Mother Goddess, whose mouth, by dint of great austerity done, is always occupied in Thy praise, whose head ceaselessly bows before Thee and whose mind is always absorbed in Thy thought. 5.

मूलालवाल[1] कुहरादुदिता भवानि !
निर्भिद्य षट्सरसिजानि[2] तडिल्लतेव ।
भूयोऽपि तत्रविशसि ध्रुवमण्डलेन्दु-
निःष्यन्दमानपरमामृततोयरूपा ॥६॥

O Goddess, rising from the cavity of Muladhara (the Root-centre at the base of the spine), piercing the six lotuses, like a flash of lightening, and then flowing from the moon into the immovable sky-like centre (in the head), as a stream of Supreme Nectar, Thou then returnest (to Thy abode). 6.

1. बाल— Newly risen, small.

2. षट सरसिजानि— Six lotuses as the six stations of 'Kundalini' while on ascent to ब्रह्मरन्ध्र ।

दग्धं यदा मदनमेकमऽनेकधा ते
मुग्धः कटाक्षविधिरङ्कुरयांचकार ।
धत्ते तदाप्रभृति देवि ! ललाटनेत्रं
सत्यं ह्रियेव मुकलीकृतमिन्दुमौलिः ॥७॥

O Goddess, from the time when on (an amorous) look from Thy bewitching eyes (Lord Shiva) revived the withered Kamadeva (Cupid-who had been burnt by an angry glance from His third-eye) to life, from that day, out of shame, Shiva verily keeps the third-eye in his forehead closed. 7.

अज्ञातसम्भवमनाकलितान्ववायं
भिक्षुं कपालिनमवाससमद्वितीयम् ।
पूर्वं करग्रहणमङ्गलतो भवत्याः
शम्भुं क एव बुबुधे गिरिराजकन्ये ॥८॥

O Parvati (Daughter of the Himalayas), One whose parentage and lineage are not known any-where, who is a mendicant with a garland of skulls round his neck, naked, without any settled abode and without a second, how could anyone know this Shambhu (Lord Shiva) before His auspicious conjugation with Thee (i.e. Thou art the cause of His manifestation). 8.

चर्माम्बरं च शवभस्मविलेपनं च
भिक्षाटनं च नटनं च परेतभूमौ ।
[1]वेतालसंहतिपरिग्रहता च शम्भोः
शोभां बिभर्ति गिरिजे ! तव साहचर्यात् ॥९॥

For One like Shiva, dressed in skins, His body besmeared with ash from (cremated) dead bodies, wandering for alms, dancing in the habitations of ghosts, and gathering hosts of earth-spirits round Himself, it is only Thy association with Him that lends charm to all these attributes. 9.

1. वेताल:— A Goblin, particularly a ghost occupying a dead body.

कल्पोपसंहरणकेलिषु पण्डितानि
चण्डानि खण्डपरशोरपि[1] ताण्डवानि[2] ।
आलोकनेन तव कोमलितानि मात-
लास्यात्मना परिणमन्ति जगद्विभूत्यै ॥१०॥

O Mother, it is only Thy creative aspect (benign look) which moderates the highly skilful albeit fierce 'Tandawa' dance of Shiva, whose weapon is the axe, and transforms it from world-destroying sport into the glory of creation. 10.

1. खण्डपरशोरपि— Of one whose weapon is a small खण्डः, परशुः— axe, a hatchet, Lord Shiva.

2. ताण्डवानि— The destructive, violent dance of Shiva.

जन्तोरपश्चिमतनोः[1] सति कर्मसाम्ये
निःशेषपाश[2]पटलच्छिदुरा निमेषात् ।
कल्याणि ! दैशिक[3]कटाक्षसमाश्रयेण
कारुण्यतो भवसि [4]शाम्भववेददीक्षा ॥११॥

O Thou Benefactress, (even) for those seekers after salvation, whose actions are balanced and who take shelter in the favour of a Guru, it is Thou, O Goddess, who, in a moment, breakest asunder the fetters (of Karma) that bind them, and initiatest them into the secret teaching of the Shaiva Scriptures. 11.

1. अपश्चिमतनोः— Genitive from अपश्चिमत— foremost, superior.

2. पाश— Fetters actually the मला: impurities of Maya—obduration.

3. दैशिक— one who shows the right direction. A spiritual teacher, Guru. In Shaivism the importance of a preceptor has been always emphasized.

4. शाम्भववेद— The scripture which preaches शाम्भवोपाया, the expedient of self-consciousness i. e. Shaivism.

मुक्ताविभूषणवती नवविद्रुमाभा
यच्चेतसि स्फुरसि तारकितेव सन्ध्या ।
एकः स एव भुवनत्रयसुन्दरीणां
कन्दर्पतां व्रजति पञ्चशरीं[1] विनापि ॥१२॥

One in whose heart Thou shinest like the star-studded dusk ornamented with pearls and glowing like fresh coral, he alone of all becomes the Kamadeva (God of love) to beautiful Eves of the three worlds without using the five arrows (or the five-fold sensual allurements to captivate them). 12.

1. पंचशरः— Kamadeva having five arrows for seducting the beautiful maidens. The arrows are the flowers of अरविन्द red lotus, अशोक, चूत— mango, नव मल्लिका—Jasmine and the नीलोत्पलं— blue lotus respectively.

ये भावयन्त्यमृतवाहिभिरंशुजालै-
राप्यायमानभुवनाममृतेश्वरीं त्वाम् ।
ते लङ्घयन्ति ननु मातरऽलङ्घनीयां
ब्रह्मादिभिः सुरवरैरपि कालकक्ष्याम् ॥१३॥

O Mother, Thou sovereign (Fount) of Ambrosia, those (Thy devotees) who devoutly think of Thee as irradiating the three worlds with myriads of nectar-raining beams, verily pass across (the boundaries of) Time (or Death) which is extremely difficult even for Brahma and other exalted heavenly beings to cross, (i.e. they attain to Super-consciousnes beyond time and space or the fear of death). 13.

यः स्फाटिकाक्षगुणपुस्तककुण्डिकाढ्यां
व्याख्यासमुद्यतकरां शरदिन्दुशुभ्राम ।
पद्मासनां च हृदये भवतीमुपास्ते
मातः स विश्वकवितार्किकचक्रवर्ती ॥१४॥

O Mother: The devotee who worships Thee in his mind, as holding a rosary of crystals in one of Thy hands, a noose, a book and a chalice in the other two and the fourth raised (in the gesture) to expound and teach, resplendent like the autumnal moon, and seated on lotuses, he becomes the foremost among all poets and logicians in the world. 14.

बर्हावतंस[1] युतबर्बरकेशपाशां
गुञ्जावलीकृतघनस्तनहारशोभाम् ।
*श्यामां[2] प्रवाल[3]वदनां सुकुमारहस्तां
त्वामेव नौमि शबरीं शबरस्य जायाम् ॥१५॥

O Shavari, the wife of the Hunter Shiva bearing the crest of peacock feathers on Thy head, with curly locks of soft, shining, deep brown hair, a rosary of red berries resting on Thy heavy breasts, in colour like the evening sky, with a face like red coral and soft and tender hands, O Thou Shakti of Shankara (Shiva) I bow down before Thee. 15.

1, अवतंसा— May also mean an ear ornament. "The peacock feather as an ear - ornament."

2. श्यामा— Is actually a form of Durga worshipped by Tantriks. It also means a barren woman, a dark complexioned lady.

3. प्रवाल— also means a sprout, a shoot, or a budding red new leaf.

**It might also mean a* प्रियङ्गु — *Creeper.*
(Cf. Panchastavi V — 13 — प्रियङ्गु श्यामाङ्गी)
It also connotes a woman in full youth— यौवन मध्यस्था.
(Cf. Mallinatha his commentary on Meghadutta—82).

अर्धेन किं नवलताललितेन मुग्धे[1]
क्रीतं विभोः परुषमर्धमिदं त्वयेति ।
आलीजनस्य परिहासवचांसि मन्ये
मन्दस्मितेन तव देवि ! जडी भवन्ति ॥१६॥

O Beauteous one, why did Thou barter half of Thy body (soft) like a fresh-born cree per, brought up with love, with the coarse half of Lord (Shiva) giving rise to banter on part of Thy female friends (the senses and the mind). But, methinks, with only a gentle (mind alluring) smile on Thy part, they are (all) frozen into silence (i. e. they are hushed into immobility with the first glimpse of the glory of Kundalini). 16.

1. मुग्ध— A variety of heroine— नायिका means a young lady attractive by her youthful simplicity.

ब्रह्माण्ड बुद्बुदकदम्बकसंकुलोऽयं
मायोदधिर्विविधदुःखतरङ्गमालः ।
आश्चर्यमम्ब ! झटिति प्रलयं प्रयाति
त्वद्ध्यानसन्ततिमहावडवामुखाग्नौ ॥१७॥

How strange it is, O Mother, that this ocean of illusion (i.e. this creation born of Maya) confusingly crowded with countless cosmic hosts like bubbles (on its surface),

filled with waves of (countless) diverse kinds of affliction, with the submarine fire, generated by constant meditation on Thee, is destroyed in an instant? (i.e. is dissolved into consciousness). 17.

दात्तायणीति कुटिलेति गुहारणीति
कात्यायनीति[1] कमलेति कलावतीति[2] ।
एका सती भगवती परमार्थतोऽपि
संदृश्यसे बहुविधा ननु नर्तकीव ॥१८॥

O Bhagwati (Sovereign of the universe), though in Thy transcendental aspect Thou art one without a second, yet (at the same time) Thou art the daughter of Prajapati (Lord of the universe) also the serpentine Kundalini, dweller in the cavity of the heart, as also Katyayani (dressed in red), also Kamla (Lakshmi—the Goddess of wealth) and Kalavati (the Goddess of arts). In this way verily, like a dancing girl, Thou art seen in countless forms (and roles). 18.

1. कात्यायनी— A middle aged woman in red robes.

2. कलावती— Will also connote 'possessor of the digits of the moon'.

आनन्दलक्षणमनाहतनाम्नि* देशे
नादात्मना परिणतं तव रूपमीशे ।

*अनाहत— अन् not, आहत *beaten, wounded The chaste and ever new The fourth of the Mystical Chakras* *→

प्रत्यङ्मुखेन मनसा परिचीयमानं
शसन्ति नेत्रसलिलैः पुलकैश्च धन्याः ॥१६॥

O Empress of the world: Those blessed ones who inwardly experience Thy blissful aspect at the place known as Anahata (Heart Chakra) in the form of Nada (Cosmic - Sound, the source of all speech) express the ecstasy of this encounter with their hair standing on end (through the intensity of emotion) and tears (of joy) pouring from their eyes. 19.

त्वं चन्द्रिका शशिनि तिग्मरुचौ रुचिस्त्वं
त्वं [1]चेतनासि पुरुषे पवने बलं त्वम् ।
त्वं स्वादुतासि सलिले शिखिनि त्वमूष्मा
निःसारमेव निखिलं त्वदृते यदि स्यात् ॥२०॥

Thou art lustre in the moon, radiance in the sun, intelligence in man, force in the wind, taste in water, and heat in fire. Without Thee, (O Goddess), the whole universe would be devoid of its substance. 20.

1. चेतना means consciousness also.

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of the body.

ज्योतींषि यद्दिवि चरन्तियदन्तरिक्तं
सूतेपयांसि यदहिर्धरणीं च धत्ते ।
यद्वाति वायुरनलो यदुदर्चिरास्ते
तत्सर्वमम्ब ! तव केवलमाज्ञयैव ॥२१॥

Those starry hosts that roam the sky, this atmosphere which gives birth to water, this Shesha-Naga (a mythical serpent) which supports the earth, the air which moves and this fire which shines bright with leaping flames, they all, O Mother, exist only by Thy eommand. 21.

[1]सङ्कोचमिच्छसि यदा गिरिजे ! तदानीं
वाक्तर्कयोस्त्वमसि भूमिरनामरूपा ।
यद्वा विकासमुपयासि यदा तदानीं
त्वन्नामरूपगणनाः सुकरीभवन्ति ॥२२॥

O Thou Daughter of the Mountain (Himalaya), when Thou contractest Thy-self (i. e. withdrawest Thyself into Thyself), then Thou art without name and form, beyond reason and language both (i.e. inaccessible to intellect and hence inexpressible in words). When Thou expandest Thyself (i.e. manifestest Thyself as Nature) then it becomes easier to make a count of Thy names and forms. 22.

In this Verse a tacit reference has been made ° सकोच 'contraction' and the विकास 'expansion of ·ni'; संकोच will cannote the dormant state and awakened one.

भोगाय देवि भवतीं कृतिनः प्रणम्य
भ्रूकिङ्करीकृतसरोजगृहासहस्राः ।
चिन्तामणिप्रचयकल्पितकेलिशैले
कल्पद्रुमोपवन एव चिरं रमन्ते ॥२३॥

O Goddess, righteous men, who pay obeisance to Thee for (a life)of fulfilment (both temporal and spiritual) find thousands of Lakshmis (Goddesses of wealth and Learning) obedient to their every sign, (to every slight knitting of the brow) and pass long lives of enjoyment, sporting with mounds formed of myriads of Chintamani gems (Philosopher's stone that turns every thing to gold or grants every desire) in gardens full of Kalpa trees (trees of Paradise which fulfil every wish). 23.

हन्तुं त्वमेव भवसि त्वदधीनमीशे
संसारतापमखिलं दयया पशूनाम्[1] ।
वैकर्तनीकिरणसंहतिरेव शक्ता
घर्मं निजं शमयितुं निजयैव वृष्ट्या ॥२४॥

O Ruler of the Universe, just as the heat, caused by multitudinous rays of the sun, is abated by the showers also brought about by him (i.e. the sun), in the same way, O Goddess, it is only Thou, who, through Thy Grace alone art able to destroy all the suffering of existence which, too, is subservient to Thy will (i.e. is caused by Thee). 24.

1. पशु— Actually the अणु a synonym for uninitiated being.

*शक्तिः शरीरमधिदैवतमन्तरात्मा
ज्ञानं क्रिया करणमासनजालमिच्छा ।
ऐश्वर्यमायतनमावरणानि च त्वं
किं तन्न यद्भवसि देवि शशाङ्कमौलेः ॥२५॥

O Goddess, Thou art th Shakti (Power) of Shiva (The Creator), who has the moon on His forehead. Thou art His body, the senses, the mind, the intellect, the power of action and the doer of deeds. Thou art desire rulership and also delusion. Thou art His refuge as also the veil that hides the reality. What is there which doth not spring from Thee. 25.

भूमौ [1]निवृत्तिरुदिता पयसि प्रतिश्ठा
[2]विद्याऽनले[3] मरुति शान्तिरतीतशान्तिः ।
व्योम्नीति याः किलकलाः कलयन्ति विश्व
तासां विदूरतरमम्ब ! पदं त्वदीयम् ॥२६।

**Herein an explicit reference is made to the aphorism,* स्वेच्छया स्वभितौ विश्वमुन्मीलयति— *Through Her own desire, on Her own plane the Shakti brings this universe to life.* *(Pratyabhijna Hradya, Sutra II)*

Thou art spoken of as inertia in earth, sustenance in water, incantations offered in fire, tranquility in air, supernal peace in ether. All the thirty six Tattvas, (constituent elements of Creation) that manifest the universe, are Thy own estate and yet Thou art far above them all, O Fond Mother! 26.

1. निवृत्तिः— will also mean here detachment as opposed to प्रवृतिः— meaning attachment.

2. विद्या— According to Manu VII-43 is also आत्म-विद्या— the spiritual truth, knowledge of soul.

3. अनलः— Of other things also means 'number three' or letter 'r'. The translation can be :"You are the knowledge of spirit among the three letters of अ, उ, म. It also means the element of formativity अग्नि तत्वा. Herein the ascent of Kundalini from भूमिः (Muladhara) to चिदाकाश (Vyoma) Sahasrara can also be construed.

यावत्पदं पद्सरोजयुगंत्वदीयं
नाङ्गीकरोति हृदयेषुजगच्छरण्ये ।
तावद्विकल्प जटिलाः कुटिलप्रकारा-
स्तर्कग्रहाः समयिनां प्रलयं न यान्ति ॥२७॥

O Thou Refuge of the World, so long as Thy two lotus feet do not accept a place in one's heart, the complicated and tortuous polemical disputes caused by the varied thinking of the exponents of different cults and sects can never come to an end. 27.

यद्देवयानपितृयानविहारमेके
कृत्वा मनः करणमण्डलसार्वभौमम् ।
याने निवेश्य तव कारणपश्चकस्य
पर्वाणि पार्वति नयन्ति निजासनत्वम ॥२८

O Parvati, those (Yogis) who, making their mind the sovereign of all their senses, direct (the flow of) their Prana and Apana (flowing through the paths of the Deities and the Manes i.e. the Right-side and Left-side paths), through Thy path (in the middle i.e. Sushumna) they alone are able to take their seat on the heads of the five Karnas (Brahma, Vishnu, Rudra, Sada - Shiva and Ishvara i.e. they become even greater that these gods). 28.

स्थूलासु मूर्तिषु महीप्रमुखासु मूर्तेः
कस्याश्चनापि तव वैभवमम्ब यस्याः ।
पत्या गिरामपि न शक्यत एव वक्तुं
सासि स्तुता किल मयेति तितिक्षितव्यम् ॥२८॥

O Goddess, even in Thy gross forms like that of earth, water etc, a master of eloquence like Brahma has not been able to describe Thy glory. How dost Thou then, O Mother, put up with this (mine poorly composed hymn of praise)? 29.

कालाग्निकोटिरुचिमम्ब षडध्व[1]शुद्धा-
वाप्लावनेषु भवतीममृतौघवृष्टिम् ।
श्यामां घनस्तनतटां सकलीकृतौ च
ध्यायन्त एव जगतां गुरवो भवन्ति ॥३०॥

O Mother, those who meditate on Thee as the purifier of the six paths, blazing like millions of destructive fires, and flooding these worlds with the torrential rain of nectar, as also like a maiden in full youth with bulging breasts, Thou bring them to fullness, and they thus become world-teachers. 30.

1. षडध्व— The six paths or media. These are actually the five Kanchukas (envelopments) and Maya (delusion) The five Kanchukas are according to Shaivism 1. काल limitation of time. 2. नियति limitation of sequence. 3. कला limitation of authorship. 4. राग limitation of interest. 5. विद्या limitation of knowledge These along with माया are the six limitations or the paths.

[1]विद्यां परां कतिचिदम्बरमम्ब[2] केचि-
दानन्दमेव[3] कतिचित्कतिचिच्च [4]मायाम्
त्वां विश्वमाहुरपरे[5] [6]वयमामनाम
साक्षादपारकरुणां गुरुमूर्तिमेव ॥३१॥

O Mother, some (of Thy devotees) call Thee as Supreme knowledge, some as the encompassing atmosphere, some as (the Fount of) bliss

and some as Maya (the veil of illusion), while others see Thee as the Universe and still others in the form of a Guru (who is) limitless compassion personified. 31.

1, विद्यां पराम the शुद्ध विद्या of the Shaivas.

2. अम्बरम् actually the चिदाकाश of the Yogis, or the cypher, zero (शून्य) of the Buddhists.

3. आनन्द Bliss of the Vedantins.

4. माया of the Naiyayicas.

5. अपरे others. The चार्वाकाः call it as the enjoyable world.

6. वयं we, the worshippers of Shakti— The Supreme Energy (Kundalini). The preceptor who initiates into this.

कुवलयदलनील बर्बरस्निग्धकेशं

पृथुतरकुचभाराक्रान्तकान्तावलग्नम् ।

किमिह बहुभिरुक्तैस्त्वत्स्वरूपं परं नः

सकलभुवनमातः सन्ततं सन्निधत्ताम् ।।३२।।

O Thou Mother of all the worlds, why speak further (about Thy attributes) our only prayer is (that) Thou may manifest Thyself to us in Thy supreme dark-blue aspect, like a host of blue water-lilies with curly, moist, glistening tawny hair and with protruding breasts hanging down on Thy beautiful waist. 32.

1. Form of the Goddess is invoked here, Cf. Verse XV also.

FOURTH CANTO ENDS

FIFTH CANTO

अथ सकलजननीस्तवः पञ्चमः

×..×

अजानन्तो यान्ति क्षयमवशमन्योन्यकलहै-
रमी मायाग्रन्थौ तव परिलुठन्तः समयिनः ।
जगन्मातर्जन्मज्वरभयतमःकौमुदि ! वयं
नमस्ते कुर्वाणाः शरणमुपयामो भगवतीम् ॥१॥

O Mother of the Universe, Thou shinest as the moon to dispel the darkness, dread and fever of embodied life. All these followers of different creeds, in dark about Thy real nature, disputing with each other, stumbling and sinking deeper into the web of Thy illusion, helpless to save themselves, go to destruction. But we (Thy devotees), bowing to Thee, seek Thy protection, O Sovereign of the worlds. 1.

वचस्तर्कागम्यस्वरसपरमानन्दविभव-
प्रबोधाकाराय द्युतितुलितनीलोत्पलरुचे ।
शिवस्याराध्याय स्तनभरविनम्राय सततं
नमो यस्मै कस्मैचन भवतु मुग्धाय महसे ॥२॥

(O Goddess) who art beyond the reach of Speech and Logic, able by Thy own essence to awaken (Thy devotees) to the (inner) kingdom of Supreme Bliss (Shiva-Consciousness), shining all over with the lustre of the blue lotus, worthy of adoration even by the Supreme Deity, Shiva, bent with the weight of Thy large, heavy breasts; we make obeisance to Thy entrancing splendour which is beyond the grasp of mind and beyond the power of language to describe. 2.

NOTE:— स्वरस परमानन्द विभव— The Prowess of self-experienced super - bliss. This state is said to be beyond time, space and annihilation, Cf. Vijnana Bhairava (14, 15, 16) अन्तः स्वानुभवानन्द ..... यावस्था भरिताकारा...... That state of self completeness engendered by the inner self—experieneed Bliss—स्तनभर—The weight of heavy breasts. Even though the erotic sense is pronounced here yet it is to be construed as symbolic of:—

स्तनौ घनौ पूर्णां सुधौ सुकान्ति । तवेशि नन्दामि पदस्वराभौ ।
स्थितौ समा व्याधि कृतौ सुविधे । समौ तवैवेङ्मिदं प्रकाशौ ।।

" O Goddess, I revel in Thine two breasts, dense, full of nectar and possessing splendour of highest order, vying with each other in resplendence O Thou manifesting pure knowledge, these being equidistant from each other are actually the replicas of the Sun and the Moon (two luminous objects— Pingala and Sushumna),

लुठद्गुञ्जाहारस्तनभरनमन्मध्यलतिका-
मुदञ्चद्धर्माम्भः कणगुणितनीलोत्पलरुचम् ।
शिवं [1]पार्थत्राणप्रवणमृगयाकारगुणितं
शिवामन्वग्यान्तीं शबरमहमन्वेमि [2]शबरीम् ।।३।।

With the necklace of the red seeds of the Gunja shrub hanging down (from Thy neck) in between Thy voluminous breasts, glistening with the oozing, tiny drops of sweat, resembling the brightness of the blue - lotus, Thou garbed as a Huntress (Shavari) followed Shiva, clever in his role as a hunter, to afford protection to Arjuna. My obeisance to Thee again and again. 3.

1. पार्थत्रान — Affording protection to the son of Partha (Kunti) Arjuna. Here is an allusion to Arjuna's undergoing severe penance for attaining the 'Pashupati missiles'. Lord Shiva in the guise of a Hunter tested his valour and steadfastness and on being pleased granted him this weapon.

2. शवरीम् to the huntress. Lord Shiva could grant such a missile to Arjuna only with the concurrence of the 'Shakti' disguised as Huntress:

शिवोऽपि शवतां याति कुण्डलिन्या विनाकृतः ।

"Lord Shiva is reduced to a corpse if bereft of Kundalini Shakti".

मिथः केशाकेशिप्रधननिधनास्तर्कघटना
बहुश्रद्धाभक्तिप्रणयविषयाश्चाप्तविधयः ।
प्रसीद प्रत्यक्षीभव गिरिसुते ! देहि शरणं
निरालम्बं चेतः परिलुठति पारिप्लवमिदं ॥४॥

Dialecticians, tearing out each other's hair in disputation are doomed to perish, (end in chaos), while the enlightened ones use methods replete with faith, devotion,

love and humility. (For this reason) O Parvati, (Daughter of the Himalayas), be gracious unto us, reveal Thyself unto us, grant us refuge as our minds devoid of support roll here and there (i.e. are confused) in this engulfing flood (of polemics). 4.

शुनां वा वह्वेर्वा खगपरिषदो वा यदशनं
कदा केन क्वेति क्वचिदपि न कश्चित्कलयति ।
अमुष्मिन्विश्वास विजहिहि ममाह्वाय वपुषि
प्रपद्येथाश्चेतः सकलजननीमेव शरणम् ॥५॥

No human being can ever know, O my mind, when, how and where this (body of ours) will become food for dogs, for flocks of birds or for fire. Therefore forsake forthwith Thy trust in this body and seek refuge in the Mother of the Universe. 5.

अनाद्यन्ताभेद[1]प्रणयरसिकापि प्रणयिनी
शिवस्यासीयेत्त्वं परिणयविधौ देवि ! गृहिणी ।
सवित्री भूतानामपि यदुदभूः शैलतनया
तदेतत्संसारप्रणयनमहानाटकसुखम् ॥६॥

O Goddess, who hath no beginning and no end, although fully appreciative of Thy attachment to Non-Duality (bearing unalterable, attachment to Lord Shiva) yet, full of love Thou didst join Thyself in wedlock to Shiva and, although Thou art the progenitor

of all creatures, yet Thou Thyself didst take Thy birth as the Daughter of Himalaya. This is the delightful aspect of Thy Grand Drama of Creation. 6.

1. अभेद— Can be interpreted in two ways. (i) Non-duality. (ii) intimate and inseparable relation.

ब्रुवन्त्येके तत्त्वं भगवति ! सदन्ये विदुरस-
त्परे मातः ! प्राहुस्तव सदसदन्ये सुकवयः ।
परे नैतत्सर्वं समभिदधते देवि ! सुधिय-
स्तदेतत्त्वन्मायाविलसितमशेषं ननु शिवे ! ॥७॥

O illustrious Goddess, some there are who declare Thee to be Real (Perennially Existent), there are others who call Thee Unreal (Transitory), there still are other intelligent thinkers who proclaim Thee to be Real and Unreal both. (Apart from these), there are still other wise sages who hold that Thou art neither Real nor Unreal. O Goddess, O Thou Consort of Shiva, all this is but the manifestation of Thy illusive power. 7.

तडित्कोटिज्योतिर्द्युतिदलितषड्ग्रन्थिगहनं
प्रविष्टंस्वाधारं पुनरपि सुधावृष्टिवपुषा ।
किमप्यष्टात्रिंशत्किरणसकलीभूतमनिशं[1]
भजेधाम श्यामं कुचभरनतं बर्बरकचम् ॥८॥

With the brilliance of millions of flashes

of lightning cutting Thy way through the six-knotted dense forest (the six Chakras on the spinal axis) sprinkling nectar (on Thy way), Thou returnest to enter Thy abode (in the Muladhara). Shining with all the 38 rays of light complete, luminous with Thy dark-blue complexion and tawny hair; I make unceasing obeisance to this seldom-seen, unique phenomenon of Thine (as activated Kundalini in the process of Her ascent to Sahasrara and return back to Muladhara at the base of the spine). 8.

1. अष्टा त्रिंशत्— Thirty eight. The rays of sun 12, of moon 16 and of fire 10 making a total of 38. These also coincide with the number of consonants in Deva-Nagri Alphabet. Herein the आरोह (ascent) and the अवरोह (descent) of the activated (जागृता) Kundalini has been described.

चतुष्पत्रान्तः षड्दलभगपुटान्तस्त्रिवलय-[1]
स्फुरद्विद्युद्वह्निद्युमणिनियुताभद्युतियुते ।
षडश्रं भित्त्वादौ दशदलमथद्वादशदलं
कलाश्रं च द्व्यश्रं गतवति ! नमस्ते गिरिसुते ! ॥९॥

Located between the four-petalled and the six-petalled lotuses (Muladhara and Swadishthana), at the end of the cavity of pudenda (i.e. between the rectum and the genital organs) coiled three times, beaming with unbounded splendour, like that of sun, fire or lightening, Thou dost first pierce the six

petalled lotus (Swadishthana), then the ten petalled (Manipura), then the twelve petalled (Anahatta), then the sixteen petalled (Vishuddha), and then the two petalled (Ajna-Chakra on Thy way to Brahma-randra), O Parvati. Daughter of the Himalayas, our obeisance to Thee. 9.

1. त्रिवलय— Three-fold, coiled three times. The description of Muladhara as given in Rudriyamala Tantra is मूलाधारे त्रिकोणाख्ये इच्छा ज्ञान क्रियात्मिके— Muladhara is known as a triangle consisting of desire, perception and action (as the three points).

कुलं केचित्प्राहुर्वपुरकुलमन्ये तव बुधाः
परे तत्सम्भेदं समभिदधते कौलमपरे ।
चतुर्णामप्येषामुपरि किमपि प्राहुरपरे
महामाये ! तत्त्वं तव कथममी निश्चिनुमहे ॥१०॥

O Thou Almighty weaver of Illusions, some there are who declare Thee to be of the nature of Kula (the manifested universe compounded of 36 Tattvas), some other wise ones consider Thee to be Akula (unmanifested i.e. beyond the objective world), still others proclaim Thee to be Kula-Akula (manifested and unmanifested) both, while some others believe Thee to be the Deity of Kaulas (the followers of the left-hand Path). But there are still others, (in wisdom), above these four categories, who hold Thee to be unique and indescribable. How then, (O Goddess) can we grasp Thy real nature with certainty ? 10.

षडध्वारण्यानीं प्रलयरविकोटिप्रतिरुचा
रुचा भस्मीकृत्य स्वपदकमलप्रह्वशिरसाम् ।
वितन्वानः शैवं किमपि वपुरिन्दीवररुचिः
कुचाभ्यामानम्रः शिवपुरुषकारो[1] विजयते ॥११॥

Shining with the brilliance of millions of Suns at the time of Dissolution, with Thy splendour Thou burnest to ash the forest with the six routes (the world of illusion created by five senses and the mind) of those devotees whose heads remain bent at Thy lotus feet; making fully manifest (to them) the glory of the unparalleled Shiva with the effulgence of Thy lotus-like form, bent with the weight of breasts, which as the prowess of Shiva, is ever victorious.
11.

1. पुरुषकारो— The manly prowess or attributes. Actually Shiva attains Purushatva (manliness) through the Shakti. As in Vijnana Bhairava (20) :—

शक्त्यवस्था प्रविश्टस्य निर्विभागेन भावना ।
तदासौ शिवरुपीस्या च्छैवी मुखमिहोच्यते ॥

"After having attained to the stage of the Shakti with undivided attention Shiva comes to possess His inherent propensities. Thus Shakti is named as the "Mouth of Shiva".

प्रकाशानन्दाभ्यामविदितचरीं मध्यपदवीं
प्रविश्यैतद्द्वन्द्वं रविशशिसमाख्यं कवलयन् ।

प्रविश्योर्ध्वं नादं[1] लयदहनभस्मीकृतकुलः
प्रसादात्ते जन्तुः शिवमकुलमम्ब ! प्रविशति ॥१२॥

O Mother, Unknown and Unmoving before, entering the middle Path (Sushumna) Thou swallowest the pair, known as the Sun and the Moon, (Prana and Apana flowing in Pingala and Ida) and in the form of Light and Bliss reachest the upper-most Centre (Sahasrara) to be absorbed there. When arrived (there) Thou burnest to ash with the fire (of absorption) the elements (constituting the world and the body) which bind the incarnate soul. (In this way) the Jiva by Thy favour attains to the state of (all-pervading) formless Shiva. 12.

1. नाद— In Yoga it is known as the nasal sound represented by a semi-circle and used as an abbreviation in mystical words. This self-produced sound is called Anahata. As in Tantras नादाख्य यत्परं बीजं सर्व भूतेशवस्थितं — Nada is called that super-self-produced (seed) sound which resides in every being. Again, स्वयमुच्चरते देवः प्राणिनामुरसि स्थितः— This celestial (sound) is self pronounced and resides in the hearts of all living beings. It is also known as the Voice of Silence or Cosmic - Sound. The descent of breath into Kundalini is meant here.

लयदहन भस्मी कृत कुलः— The body of 36 elements having been reduced to ashes by the fire of absorption (absolute meditation). As in Vijnana Bhairava: —

यत्र सर्वे लयं यान्ति दह्यन्ते तत्त्व संचयाः ।
तां चितिं पश्य कामस्यां कालानल समप्रभां ॥

" At that state of mind everything gets compressed in absorption and the multitudes of 36 elements get annihilated. That very pyre resembling the effulgence of the fire of destruction is to be perceived in your non-body."

प्रियङ्गुश्यामाङ्गीमरुणतरवासःकिसलयां
समुन्मीलन्मुक्ताफलबहुलनेपथ्यकुसुमाम् ।
स्तनद्वन्द्वस्फारस्तबकनमितां कल्पलतिकां
सकृद्ध्यायन्तस्त्वां दधति शिवचिन्तामणिपदम् ॥१३॥

Those (devotees) who meditate constantly on Thee with Thy limbs dark-blue in colour, like the Priyunga creeper, dressed in red, resembling its (unopened) buds, and Thy form bent with (the weight of) Thy two voluminous breasts, (bulging ont) like massive bunches of its Pearl-like fruit, adorned with fully blossomed flowers the bestower of all desires, like the wish - fulfilling creeper, they (those devotees, O Goddess) attain to the Chintamani state (all-dcsires-fulfilling-gem) of Shiva Consciousness. 13.

षडाधारावर्तैरपरिमितमन्त्रोर्मिपटलै-
श्चलन्मुद्राफेनैर्बहुविधलसद्दैवतझषैः ।
क्रमस्रोतोभिस्त्वं वहसि परनादामृतनदी
भवानि ! प्रत्यग्रा शिवचिदमृताब्धिप्रणयिनी ॥१४॥

It is Thou, O Goddess, who dost lead the flowing nectarean stream of methodical (Yogic) discipline bearing the Supreme Nada (Cosmic Sound), of which the six-fold Tantras are the whirlpools, Mudras (special positions of the hands or the body) are the unsteady (mass of) foam, wearing countless shapes, Mantras are the endless series of waves, and the Deities (invoked during the practice) are the alligators, into the ever-fresh ambrosial ocean of Shiva-Consciousness. 14.

[1] महीपाथोवह्निश्वसनवियदात्मेन्दु रविभि-
र्वपुर्भिर्ग्रस्तांशैरपि तव कियानम्ब ! महिमा ।
अमून्यालोक्यन्ते भगवति ! न कुत्राप्यणुतरा-
मवस्थां प्राप्तानि त्वयि तु परमव्योमवपुषि ॥१५॥

O Mother, how great is Thy glory that even though swallowed up by earth, water, fire, air, mind, the sun and moon (i.e. though enveloped by all these elements in the embodied Jiva) in Thy superfine state of sky-like (expanded) Consciousness not a trace of any of these enveloping sheaths is found there. 15.

1. महीपाथो— The body made of eight elements earth, water, fire, ether, mind, the sun and the moon. The same idea is repeated by the poet later in the 38th. verse also.

मनुष्यास्तिर्यञ्चो मरुत इति लोकत्रयमिदं
भवाम्भोधौमग्नं त्रिगुणलहरीकोटिलुठितम् ।

कटाक्षश्चेदत्रक्वचन तव मातः ! करुणया
शरीरी सद्योऽयं व्रजति परमानन्दतनुताम् ॥१६॥

O Mother, this whole creation of human beings, beasts, birds, and (demi) gods (comprising the three worlds) wallows in the depths of the ocean of existence, tossed up and down, by countless waves caused by the three Gunas (Sattva, Rajas and Tamas). But one compassionate look of favour from Thee (O Goddess) on any one of the embodied creatures (human beings) can instantly grant him the Supreme Bliss of Self-Realization. 16.

कलां प्रज्ञामाद्यां समयमनुभूतिं समरसां
गुरुं पारम्पर्यं विनयमुपदेशं शिवकथाम् ।
प्रमाणं निर्वाणं[1] परममतिभूतिं परगुहां
विधिं विद्यामाहुः सकलजननीमेव मुनयः ॥१७॥

Sages call Thee the Mother of the Universe, the Fount of Talent and Wisdom, the Beginning (of creation), the Established Doctrine, Perception, the Harmonizing Energy, Spiritual Lore, the Preceptor, the Tradition. Humility, the Precept, the Authority, Final Liberation, the Highest Super—human Power, the Supreme Secret, the Method, the (whole of) Knowledge and by other such names. 17.

1. निर्वाणं — The cessasion or extinguishing of all desires and passions. In philosophy it connotes final emancipation from matter and re-union with the Supreme Spirit. It can also mean highest beatitude. It may also be taken as synonymous with शून्य extinction or annihilation.

प्रलीने शब्दौघे तदनु विरते बिन्दुविभवे
ततस्तत्त्वे चाष्टध्वनिभिरनुपाधिन्युपरते ।
श्रिते शाक्ते पर्वण्यनुकलितचिन्मात्र गहनां
स्वसंवित्तिं योगी रसयति शिवाख्यां परतनुम् ।।१८।।

With the cessasion of (the impressions coming through the senses of) touch, sound etc. and after that with the elimination of the circle of thought and thereafter at the quiescence of the entity (self) freed from the limitations imposed by the (aggregate of the series of) eight sounds (i.e. the world of name and form), through the Grace of Shakti, Yogis taste (the bliss of) the Supreme condition of that readily recognizable, self-perceptive, profound plane of Consciousness which is known as the Shiva State. 18.

परानन्दाकारां निरवधिशिवैश्वर्यवपुषं
निराकारज्ञान प्रकृतिमनवच्छिन्नकरुणाम् ।
सवित्रीं भूतानां निरतिशयधामास्पदपदां
भवो वा मोक्षो वा[1] भवतु भवतीमेव भजताम् ।।१९।।

O Thou, who wearest the form of Supreme Bliss, immeasurable sovereign Shakti (Power) of Lord Shiva, instinct with supernal knowledge and unlimited compassion, the Creatrix of all beings, the sustaining Base of the Supreme Abode, it is only Thy worshippers who remain (in equipoise) whether in wordly life or when liberated (from it). 19.

1. भवो वा मोक्षो वा— Either in the world or when emancipated from it. It agrees with the साकार form of worship and the निराकार mode of propitiation as given in the first and second lines of the verse, the first form being immanent विश्वमय and the other transcendental विश्वोत्तीर्ण । In this context Utpala Stotravali (20, 12) says:—

दुःखान्यपि सुखायन्ते विषमप्यमृतायते ।
मोक्षायते च संसारो यत्रमार्गः स शंकरः ॥

"The Shambhavi (auspicious) path emancipates one from the world, turns afflictions into felicity and poison into nectar."

जगत्काये कृत्वा तमपि हृदये तच्च पुरुषे
पुमांसं बिन्दुस्थं तमपि परनादाख्यगहने ।
तदेतज्ज्ञानाख्ये तदपि परमानन्दविभवे
महाव्योमाकारे ! त्वदनुभवशीलो विजयते ॥२०॥

Having absorbed the universe into the body (due to the shutting out of the stimuli coming from the senses), the body too in the heart (mind), the heart in the self (ego consciousness), the Bindu-sustained (i.e. non-dimensional) self also in the concentrated plane

known as Nada (where the Cosmic Sound begins to be heard), that Nada also in the sphere of Supernal knowledge and that in the sovereign state of Supreme Bliss, (O Thou Goddess) who art of the form of the mighty sky (sky-like expanded consciousness) they (Thy devotees) who apprehend Thee (in this form) are ever victorious. 20.

विधे विद्यां वेद्ये विविधसमये वेदजननि !
विचित्रे ! विश्वाद्ये [1]विनयसुलभे वेदगुलिके ! ।
शिवाज्ञे शीलस्थे ! शिवपदवदान्ये ! शिवनिधे !
शिवे मातर्मह्यं त्वयि वितर भक्तिं निरुपमाम् ॥२१॥

O Thou. who art the Code of Conduct (in religious observavces), the Repository of all Knowledge, fit to be comprehended, the Source of all Established Doctrines, the Author and the Quintessence of the Vedas, the Mine of Wonders, the Origin of the Universe, the Controlling Power of Lord Shiva, the Spring-Head of all Morality, the Abode of Shiva-Consciousness and the Instrument of Unity with Him, O Mother, who art (inseparable from) Shiva, easily attainable through humility, bestow on us (the boon of) unparalleled devotion to Thee. 21.

1. विनय— Can be explained as humility. It also connotes वि negation of नय: straight conduct i.e. right hand ritual. So it can also mean Vama-margha or the left hand ritual, signifying that the Goddess is easily attainable through the left-hand path also.

'विधे[1] मुण्डं हृत्वा यदकुरुत पात्रं करतले
हरिं शूलप्रोतं यदऽगमयदंसाभरणताम् ।
अलंचक्रे कण्ठं यदपि गरलेनाम्ब ! गिरिशः
शिवस्थायाः शक्तेस्तदिदमखिलं ते विलसितम् ॥२२॥

O Mother, it was all through Thee, as the Shakti (Power), ever abiding in Shiva, that Shankara (Lord Shiva) was able to severe the head of Brahma (the Creator of the Universe) and use it as a (begging) bowl in His hand. Also, after transfixing Vishnu (the Preserver of the Universe) with His Trident was able to place Him as an ornament on His shoulder (i.e. to carry His body slung over His shoulder) and to adorn His own throat (with a blue mark) on swallowing the (Halahal) poison (i.e. was able to resist the lethal effect of the terrible poison that rose from the Ocean, when it was churned by the Devas and the Asuras). 22.

1. विधे— Of Brahma, the progenitor of the world. His fifth head was severed by Shiva due to His insolence. शिवस्थायाः शक्तेः— Of the Shakti residing in Shiva. He could accomplish all feats only when the Shakti, inseparable from Him, goaded Him on to do this:— शक्रस्तु परमेशानि शक्त्या युक्तो यदा भवेत— O Great Goddess (Shiva) can be all powerful only when accompanied by Shakti.

विरिञ्च्याख्या मातः ! सृजसि हरिसंज्ञा त्वमवसि
त्रिलोकीं रुद्राख्या हरसि विदधासीश्वरदशाम् ।

भवन्ती सादाख्या शिवयसि च पाशौघदलिनी
त्वमेवैकाऽनेका भवसि कृतभेदैर्गिरिसुते ! ॥२३॥

O Mother, O Parvati, (Daughter of Himalaya) under the name Brahma Thou bringest the three worlds into existence, under that of Vishnu Thou sustainest them and in the guise of Rudra destroyest the same. Thou also assumest the state of Ishvara (the Sovereign Lord of all) and in the form of Sada-Shiva, breaking asunder the fetters (of illusion), dost lead to blissful Shiva-Consciousness. Although one (in reality) with Thy own self - created modifications, Thou dost manifest Thyself in countless forms. 23.

Note:— The five fold voluntary misssion undertaken by the Goddess has been elab rated here i. e., of the Creator, the Sustainer and the Destroyer, as also the Sada-Shiva and of Shiva—Consciousness. As said in Devi Bhagvata:—

सा विश्वं कुरुते कामं सा पालयति पालित ।
कल्पान्ते संहरत्येव त्रिरुपा विश्व मोहिनी ॥

"She creates the world out of Her Desire and protects it also. At the end of a Kalpa She destroys it, this World Sorceress (Goddess) has three forms."

Shaivas add additional two functions. e.g. in Pratyabhijna Hradya Sutra:— तद्वत् पञ्चकृत्यानि करोति— In that way She accomplishes the five functions i.e. of Sada-Shiva and of Shiva also.

मुनीनां चेतोभिः प्रमृदितकषायैरपि मनाग्
अशक्ये संस्प्रष्टुं चकितचकितैरम्ब ! सततम् ।
श्रुतीनां मूर्धानः प्रकृतिकठिनाः कोमलतरे
कथं ते बिन्दन्ते पदकिसलये पार्वति ! पदम् ॥२४॥

Even holy sages, O Mother, who have completely purged their mind of wordly attachment, with their intellects over-awed (by Thy splendour) are never able to gain the smallest bit of knowledge concerning Thee (i.e. are not able to understand Thy nature). How can the Upanishads, which form the crown of the Vedas, and which are essentially difficult (to understand) find a place at Thy extremely tender and delicate lotus-feet, O Parvati (i.e. even they cannot comprehend Thy glory because of their essentially recondite nature). 24.

Note:— Herein the transcendental form of Shakti is said to be beyond mind and speech, as in Upanishadas:—

"Which can not be attained either by speech, mind or eyes."

तडिद्वल्लीं नित्यामसृत सरितं पाररहितां
मलोत्तीर्णां ज्योत्स्नां प्रकृतिमगुणग्रन्थिगहनाम् ।
गिरां दूरां विद्यामविनतकुचां विश्वजननी-
मपर्यन्तां लक्ष्मीमभिदधति सन्तो भगवतीम् ॥२५॥

The righteous (knowers of Transcendent Truths) call Thee, O Goddess, as the Creeping Plant of Lightning (because of the Serpentine, zig-zag course She adopts while ascending through the spine) yet Ever-lasting and Infinite, as the River of Nectar, as the Lustre of the Moon without any spots, as Unfathomable Maya-Prakriti without the tangled-knot of Gunas (Sattva, Rajas and Tamas), as Knowledge beyond Speech, as the Mother of the Unbounded Universe with firm, protuberant breasts, as Lakshmi (the Goddess of prosperity) and with other such names. 25.

शरीरं क्षित्यम्भः प्रभृतिरचितं केवलमिदं
सुखं दुःखं चायं कलयति पुमांश्चेतन इति ।
स्फुटं जानानोऽपि प्रभवति न देही रहयितुं
शरीराहंकारं तव समयबाह्यो गिरिसुते ! ॥२६॥

O Parvati (Daughter of Himalaya), this embodied conscious being (the average mortal) cognisant of his body, composed of earth, water and other elements, experiencing pleasure and pain, even though well - informed (in worldly matters), yet not versed in thy disciplines is never able to rise above his egoistic body - consciousness. 26.

पिता माता भ्राता सुहृदऽनुचरः सद्म गृहिणी
वपुः पुत्रो मित्रं धनमपि यदा मां विजहति ।
तदा मे भिन्दाना सपदि भयमोहान्धतमसं
महाज्योत्स्ने ! मातर्भव करुणया सन्निधिकरी ॥२७॥

At the time when my father, mother, brother, wife, very loving friend, household, my own body, son, attendant and even wealth forsake me, at that time (of departure from this world) do Thou, O Moonshine-like infinitely Glorious Mother, out of compassion dispersing the (blinding) darkness of ignorance, attachment and fear, instantly manifest Thyself unto me. 27.

सुता दक्षस्यादौ किल सकलमातस्त्वमुदभूः
सदोषं तं हित्वा तदनु गिरिराजस्य तनया ।
अनाद्यन्ता शम्भोरपृथगपि शक्तिर्भगवती
विवाहाज्जायासीत्यहह चरितं वेत्ति तव कः ॥२८॥

O Thou Mother of all beings, verily Thou first took Thy birth as the Daughter of Daksha (Daksha Prajapati) and afterwards, discarding that defective association, Thou wert born as the Daughter of the King of Mountains (Himalaya). And, O beginningless and Endless Sovereign of Creation, although as the Shakti (Power) of Shiva, inseparable from Him, yet Thou, with the bond of marriage, didst assume the relationship of His Spouse. Who can understand this Thy amazing (mode of) behaviour? 28.

कणास्त्वद्दीप्तीनां रविशशिकृशानुप्रभृतयः
परं ब्रह्म क्षुद्रं तव नियतमाऽनन्दकणिका ।
शिवादिर्क्षित्यन्तं त्रिवलयतनोः सर्वमुदरे
तवास्ते भक्तस्य स्फुरसि हृदि चित्रं भगवति ।२९॥

The sun, moon, fire and other luminous bodies shine with but an extremely small fragment of Light (borrowed) from Thy infinite splendour. (Although) from Lord Shiva to the earth the whole universe (composed of 36 Tattvas of which earth represents the first and Shiva the last Tattva) is contained in Thy thrice - folded form (as thrice-folded Kundalini possessing the three attributes of Sattva, Rajas and Tamas) yet, how arrange it is that Thou Thyself bloomest in the heart of a devotee. 29.

त्वया यो जानीते रचयति भवत्यैव सततं
त्वयैवेच्छन्यम्ब ! त्वमसि निखिला यस्य तनवः ।
गतः [1]साम्यं शम्भुर्वहति परमं व्योम भवती
तथाप्येवं हित्वा विहरति शिवस्येति किमिदम् ॥३०॥

O Mother, that very Shambhu (Shiva) who perennially by virtue of Thee (His Shakti) is able to comprehend, by virtue of Thee is able to create and by virtue of Thee is able to desire, when in the state of harmony (i. e. when not disturbed by this three-fold activity) attains to the sky-like Supreme State (of Universal Consciousness), In this manner by discarding (the creative or the illuminative state) Thou dost sport with Him (i. e. change His state according to Thy pleasure), (O Goddess) why is it so? 30.

Note:— Shiva in the microcosmic form, as embodied individual soul, is the Jiva. In the state of Samadhi, brought about by an awakened Kundalini, the world of name and form becomes Laya i. e. is dissolved. The conscious principle in the Sahasrara absolved from all sensory distractions, now unites with the Shakti, rising from Muladhara, in a state of infinitude characterised by ecstacy and trans - human bliss. When this phase ends it comes back to the world of activity and embodied life. It is this extraordinary change in Consciousness and return back to normalcy that is referred to in this verse.

1. समयं— Is actually the Samvayah meaning intimate relation as between the whole and its parts e. g. between the cloth and the yarns composing it, between the macrocosm and microcosm.

पुरः पश्चादन्तर्बहिरपरिमेयं परिमितं
परं स्थूलं सूक्ष्मं सकुलमकुलंगुह्यमगुह्यम् ।
दवीयो नेदीयः सदसदिति विश्वं भगवतीं
सदा पश्यन्त्याज्ञां वहसि भुवनक्षोभजननीम् ॥३१॥

That which has gone before, that which is to come after, that which is within and that without, the unbounded and the limited, the most gross and the most subtle, the manifested and the unmanifested, the open and the secret, the near and the distant, being and non - being, in these and other forms Thou, (O Goddess), art perennially seen as the Universe. It is the movement (creative activity) born of Thee at Thy command which brings the (infinitely varied) Cosmos into being. 31.

Note:— In this verse the affirmative and the negative forms of one and the same entity have been given — the one manifested and the other unmanifested as has been said in Vishnu Purana:—

अक्षरं ब्रह्म कूटस्थं क्षरं सर्वमिदं जगत् ।

"The unmanifested form is changeless and indestructible, while (the manifested form) the creation is (susceptible to change) and destructible." Herein the transcendental and immanent forms of the Super-Lord have been equated with each other.

मयूखाः पूष्णीव ज्वलन इव तद्दीप्तिकणिकाः
पयोधौ कल्लोलप्रतिहतमहिम्नीव पृषतः ।
उदेत्योदेत्याम्ब ! त्वयि सह निजैस्तात्त्विककुलै-
र्भजन्ते तत्त्वौघाः प्रशममनुकल्पं परवशाः ॥३२॥

Just as the rays of light rising from the sun, as the gleaming sparks rising from a fire, as the drops of spray formed by obstructed waves rising from the mighty ocean, (are reabsorbed, in their source), in the same way, the multitude of elements rising and rising again with their own essential (constituent) groups are helplessly forced to fall back into stillness in Thee. 32.

विधुर्विष्णुर्ब्रह्मा प्रकृतिरणुरात्मा दिनकरः
स्वभावो जैनेन्द्रः सुगतमुनिराकाशमनिलः ।
शिवः शक्तिश्चेति श्रुतिविषयतां तामुपगतां
विकल्पैरेभिस्त्वामऽभिदधति सन्तो भगवतीम् ॥३३॥

Thou art Brahma (the Creator), Vishnu (the Preserver) and Thou art matter, the embodied Soul, Ego-Consciousness, the Moon, the Sun, Nature (of things), the Lord of Jains (Mahavira). the illumined sage, (Buddha), Sky, Air, also Shiva and Shakti. By these different names, O Goddess, Thou art heard of and called by the righteous. 33.

प्रविश्य स्वं मार्गं सहजदयया दैशिकदृशा
षडध्वध्वान्तौघच्छिदुरगणनातीतकरुणाम् ।
परानन्दाकारां सपदि शिवयन्तीमपि तनुं[1]
स्वमात्मानं धन्याश्चिरमुपलभन्ते भगवतीम् ॥३४॥

The fortunate (seekers) who. by virtue of the Mercy inherent in Thy nature and (the favour of) a discerning Preceptor, entering their own Path (Sushumna), are able to cleave the enshrouding darkness of the six routes (i.e. the illusory external world created by the five senses and the mind), at once know Thee directly unto the last day as their own (indwelling) illustrious Durga in the form of incomputable Compassion and Supreme Bliss who maketh the body also auspicious, (so that it is able to sustain the flame of Super-Consciousness lit up by Thee). 34.

1. शिवयन्तीमपि तनुम— making the body as a fit receptacle for receiving the Super - Conscious stage, as in Vijnana Bhairava 22nd verse:-

यथा लोकेन दीपस्य किरणै र्भास्करस्यच ।
ज्ञायते दिग्विभागादि तद्वच्छक्त्या शिवः प्रिये ॥

"O Dear One, as by the light of the lamp or the rays of the sun, the directions (East, West etc.) are discerned, in the same way Shiva (is able to comprehend) by the (aid of) Shakti."

शिवस्त्वं शक्तिस्त्वं त्वमसि समया त्वं समयिनी
त्वमात्मा त्वम् दीक्षा त्वमयमणिमादि गुणगणः ।
अविद्या[1] त्वम् विद्या त्वमसि निखलं त्वम् किमपरं
पृथक्तत्त्वम् त्वत्तो भगवति न वीक्षामह इमे ॥३५॥

O Mighty Goddess, Thou art Shiva, Thou art Shakti, Thou the Estalished Doctrines, Thou the Author of Established Doctrines, Thou the Soul, Thou the initiation, Thou this (manifested Universe), Thou the Siddhis (psychic gifts) like Anima and the rest (i.e. all the eight Siddhis possible to Yogis), Thou the aggregate of Gunas (Sattva, Rajas and Tamas), Thou Knowledge and also Ignorance. Thou (verily) art all and what is beyond it. What Tattva (element) there is (O Goddess) which is apart and different from Thee, we do not perceive: 35.

1. अविद्या— has been equated with माया e. g. अन्ध तमः प्रविशन्ति ये ऽविद्यामुपासते— Those who are addicted to ignorance live in blinding darkness.

असंख्यैः प्राचीनैर्जननि जननैःकर्मविलया-
द्दते जन्मन्यन्ते[1] गुरुवपुषमासाद्य गिरिशम् ।
अवाप्याज्ञां शैवीं क्रमतनुरपि त्वाम् विदितवा-
न्नयेयं त्वत्पूजास्तुतिविरचनेनैवदिवसान् ॥३६॥

O Mother, even after attaining the excellent Shiva, as the gracious Preceptor and winning to the order of Shiva-Consciousness, at the end of the cycle of births, resulting from the cessasion of Karma, earned in uncountable incarnations in the past, I may, O Goddess, while wearing this body, spend the days of my life in communion with Thee, in singing Thy praises and in perfoming acts of worship to Thee. 36.

1. जन्मन्यन्ते— At the end of the births,as given in Kularnava Tantra :-

चतुर शीतिलक्षेषु शरीरेषु शरीरिणां ।
न मानुष्यं विनान्यत्र तत्त्वज्ञानं तुलभ्यते ॥

"The incarnate (souls) revolve through eighty four lac (eight million four hundred thousand) kinds of embodiment. No other species except human beings can comprehend this occult knowledge."

2. नयेयं दिवसान्— May spend the days. Kularnava Tantra lays down in this context :

कुलज्ञान विहीनस्य दिनान्यायान्ति यांन्ति च ।
स लोहकारभस्त्रैव श्वसन्नपि न जीवति ॥

"For one denied this esoteric knowledge the days come and go. He only breathes like the bellows of hide used by black-smiths (to blow up fire), but does not actually live.

यत्षट्पत्रं कमलमुदितं तस्य या कर्णिकाख्या
योनिस्तस्याः प्रथितमुदरे यत्तदोङ्कार[1] पीठम् ।
तस्मिन्नऽन्तः कुचभरनतां कुण्डलीतः प्रवृत्तां
श्यामाकारां सकलजननीं सन्ततं भावयामि ॥३७॥

In that blooming lotus of six petals (Swadishthana) of which the Yoni (the place of generation) is known as the Karnika (arrow-like), and in the middle of that Yoni there is seen a Pedestal in the form of Aumkara (triangle) and in the interior of that (Pedestal) lies coiled (Kundalini), the Mother of all Creation, dark-blue in colour, bent with the weight of Her two breasts, who is the object of unremitting devotion in my heart. 37.

1. ओंकार— The three mystic symbols अ, उ and म representing the Hindu Trinity, Brahma, Vishnu and Rudra. It can be construed as a Triangle also, अ forming the apex, उ and म as two ends of the base.

भुवि पयसि कृशानौ मारुते खे शशाङ्के
सवितरि यजमानेऽप्यष्टधा शक्तिरेका ।
वहति [1] कुचभराभ्यां या विनम्रापि विश्वं
सकलजननि सा त्वं पाहि मामित्यवश्यम् ॥३८॥

O Thou Creatrix of the Three worlds, who, although (in reality) One, art yet

(divided) in eight forms as the energy in earth, water, fire, air, ether, sun, moon and the performer of the sacrifice (the embodied Soul) bent with the weight of Thy bosom, yet still sustaining the Universe, may Thou protect me as that (Thy protection) is (in truth) indispensable (for me). 38.

1. कुचभरनतां — Bent down with the weight of two Breasts. Throughout Panchastavi the words कुच and स्तन have been used in different senses. Symbolically they convey either the sense of ज्ञान perception, and क्रिया action, or that of the Sun (Pingala) and the moon (Ida) in between which Sushumna carries 'Kundalini' to the Brahmarandra.

FIFTH CANTO ENDS

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ERRATA

S. No.	Page	Line	Sloka	Incorrect	Correct
1.	8	24	10	प्रचयऽस्यि	प्रचयोऽस्य
2.	10	6	11	प्रीतासना	प्रेतासना
3.	12	11	14	विश्वमाया	विश्वमय
4.	29	12	16	कला	काल
5.	31	2	18	Propitiates	propitiate
6.	43	5	4	बिप्र	वि[illegible]
7.	62	8	11	शाम्भवोपाया	शाम्भवोपायाः
8.	70	16	26	प्रतिश्ठा	प्रतिष्ठा
9.	72	3	28	पश्चकस्य	पञ्चकस्य
10.	93	3	25	lightning	lightenin
11.	95	10	29	arrange	strange